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A Monthly Magazine of Educational Topics and School Methods

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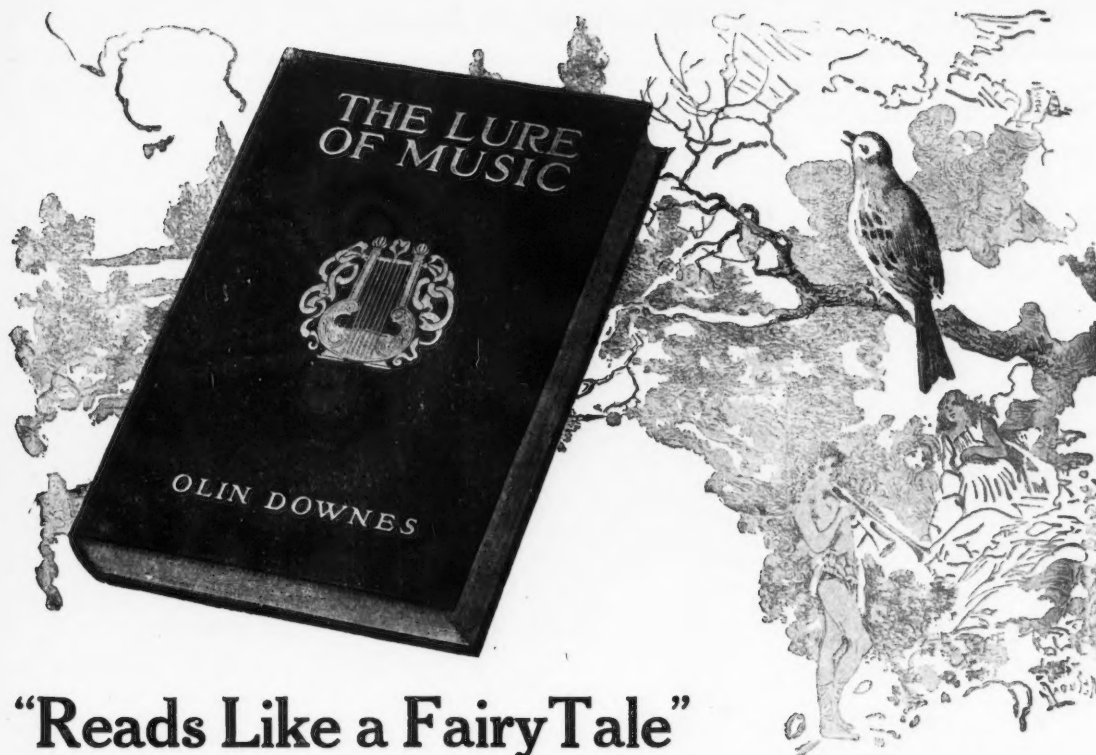
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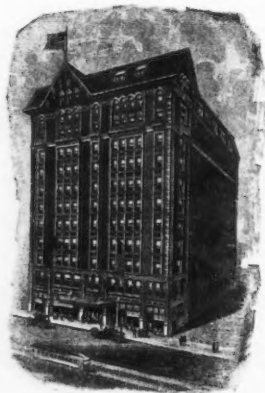
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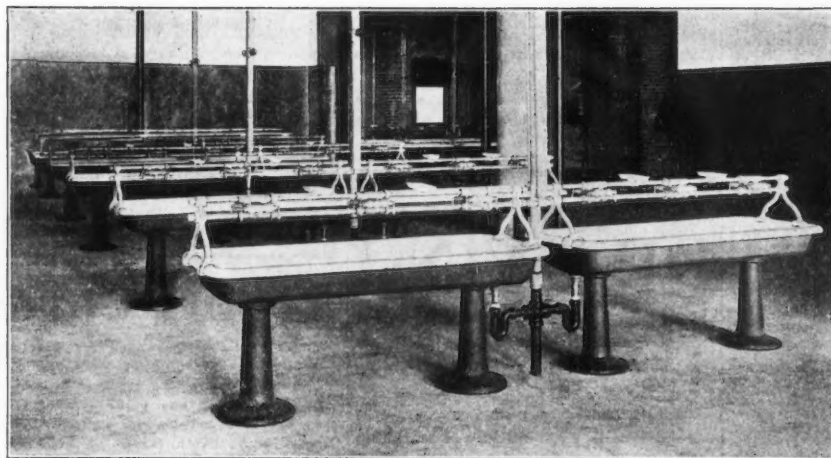
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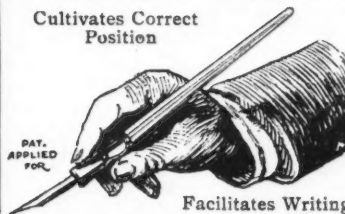
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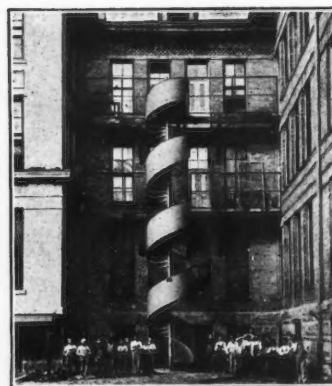
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THE TWO GARDENS. Which mean the more to our Catholic teachers—the joys of Our Lord or His sorrows, His gray days or His gold days, His Passiontide or His Resurrection? Do we find more spiritual sustenance in meditation throbbing with the grief or meditation resonant with the gladness of Easter?

First reflection may lead us to suppose that the question is an idle one inasmuch as preference of Jesus suffering or Jesus triumphant depends upon our personal character and not upon our professional status. Perhaps so; yet, if we are real teachers our character is considerably shaped and modified by our work in the classroom, by our professional studies and projects. The good teacher, like the good potter, is molded by the clay he kneads. Were he not a teacher—were he a corn doctor, for example, or a Jesuit lay brother—he would not be quite the same man that he is now.

It would be a nice and exacting study in the psychology of the spiritual life to attempt to determine to what extent a religious teacher who finds himself more attracted to Christ in the Garden of Gethsemane than to Christ in the Garden of Joseph is influenced in his preference by the daily labors of his honorable craft. And in which of the two gardens should the teacher mostly sojourn the better to learn the wisdom that passeth understanding and the tact that is of God? Neither garden can he afford to neglect, for without having trod the stony paths of the one and the glorious ways of the other he is unfitted for his delicate and important mission of educator. But, without neglecting either of the two gardens, one of them will be his especially fond retreat, his trysting-place with God, his source of fervor and sanity and zeal and inspiration. Which one? Is it in the Garden of the Bloody Sweat or in the Garden of the Stone Rolled Back that the teacher can better learn how to guide young minds, form young hearts and lead his little charges along the way of learning to the feet of Christ?

We had intended to attempt an answer to the question. We had intended, humbly and reverently, to indicate one of the gardens as the better school for teachers. But second thought gives us pause. Why should we set down here what, after all, is but a personal preference? Why not let each teacher answer the question for himself? Whichever garden he chooses, he will find his Master there!

THE SHADOW OF THE SHOP. Of the writer—as distinguished from the man who writes—it has been veraciously written, He that takes the pen shall perish by the pen; which is less prophecy than history. Your professional writer, how prolific soever may be his crop of best sellers, lives a pathetically attenuated life. His feelings have evaporated into adjectives, his blood has curdled into ink; his eyes—which God made for searchers of the vision splendid and mirrors of the light of love—have dwindled to gimlet holes in a papier-mache face, twin detectives on the track of “impressions.” Louder than the harmony of nature, more penetrating than the music of the spheres comes to the ears of the professional writer the insatiable call of the printing press, “Copy! Copy!” That is the cry which is so admirably described in the introduction to “Luke Delmege” and which would have utterly undone the late Canon Sheehan had he been a novelist merely and not a novel-writing priest.

A similar menace shadows the teacher's workshop, and the teacher must needs be big enough and brave enough and resourceful enough to recognize its danger and not to be undone. He must be mindful ever that though he is professionally a teacher, yet fundamentally he is more

than a teacher—a man. His work does and should influence him, but it should not dominate and control him. A slave he must never be, even of goodly ideals. Christ has called him, not to serfdom, but to the freedom of the sons of God. Such is his heritage. Sad were his plight should he barter that priceless grace for a mess of professional pottage.

We religious are fortunate. At certain hours every day the bell calls us to chapel where we may kneel and think and pour forth our hearts, not as pedagogues and experts in education and doctors of philosophy, but simply as the little children of God. Our rules—wise documents with much in them of earthly and of heavenly lore—admonish us to forget at times that we are teachers, to remember that we are men. By following the prescriptions of those rules we increase our teaching efficiency because we secure a better sense of poise and proportion. Our duties as religious keep us from degenerating into mere teaching machines.

Every profession has its narrowing tendencies, and the teacher, unless he lives his personal life deeply and broadly, may become the most attenuated of men. If he is wise he will gladly accept every opportunity of developing interests other than rigidly educational. He would do well to cultivate a hobby,—something like fishing or gardening or tramping that will bring him out of doors and out of school, that will coax the roses into his cheeks and send the blood coursing through his veins and make him realize that, though he is a religious and a teacher, he is first and foremost a man.

THE QUANTITATIVE STANDARD. A man with a salutary hobby is Dr. Ralph Adams Cram of Boston. During office hours he is an architect, and a good one; but his playtime is devoted to his thoughts and his pen. He is not a professional writer; yet the product of his moments of leisure is more compelling and more artistic than the sober work of many a dedicated driver of the deadly quill.

In his book, “The Sins of the Fathers,” Dr. Cram holds that the three capital errors of modern civilization are imperialism, materialism and the quantitative standard. What does he mean by the quantitative standard? He means the modern tendency to measure worth in all departments of life more by quantity than by quality; and his words have copious application to the educational field.

The spirit of the age is a pervasive thing, and the best of us are susceptible, more or less consciously, to its blighting influence. Do we not sometimes subscribe to the theory that the big school is the best school? Are we not given, at least occasionally, to dilating on the variety of our courses and the length of our faculty roll? Is not a familiar question, “What is the attendance at St. Blank's Institute?” Or, in a kindred field, do we not sometimes dwell complacently on the fact that “our holy order” is the most numerous teaching community in the city or the state or the nation? Surely it requires no extraordinary penetration to perceive that behind all this lies the prestige of the quantitative standard.

Our generation needs to be reminded that there is no intrinsic excellence in bigness. Greece and Ireland are mere specks on the map; yet their spiritual influence and accomplishments are out of all proportion to their physical dimensions. The city of Florence, in the heyday of its glory and power, had a population of only 70,000 souls. Those wonderful mediaeval universities were not what we today would call “big” schools. The Lord's chosen ambassadors numbered only a bare twelve. And the holy house of Nazareth was a very little house.



Current Educational Notes

By "Leslie Stanton" (A Religious Teacher)

We are not making a plea in favor of narrowing our educational scope or hampering our legitimate growth. The harvest fields are white and waiting and very, very vast, and we do well when we pray the Lord of the harvest to send laborers hither. But the work demands good laborers. By all means let us fill our novitiates and our normal school, by all means let us build new schools and colleges and let the youth of the land come trooping to their halls; but let us, old and young, at the same time remember that if, in our desire for expansion and numerical prominence, we sacrifice **quality** of equipment and workmanship we are performing the tasks of the Lord deceitfully.

In the past the quantitative standard has given us the "bunk" catalog and the "college" with less than high school standards. Let the future furnish us educational projects modest and unassuming but supremely excellent in their kind.

LITERATURE AND MUSIC. A suggestive hint on method is furnished by an esteemed correspondent:

"Often I treat my classics in literature as I would treat masterpieces of orchestration—a novel or a metrical romance, as an overture; an epic or other work in which the chief character dominates, as a concerto; some, as symphonies; smaller ones, as musical lyrics."

All the arts are inter-related, all of them have certain basic things in common. It is a helpful and broadening form of correlation to bring such aspects within the pupils' ken.

HIS LIFE WAS GENTLE. Before us is the two-volumed memorial edition of the works of the late Joyce Kilmer, edited by his literary executor, Mr. Robert Cortes Holliday. The life of the poet is a beautiful theme beautifully handled, touched often with some of that dash and humor and whimsicality so characteristic of its subject. "Rouge Bouquet," "Trees" and the other poems acquire an added value from the attractive form in which they are here presented; and, though in general we are opposed to the publication of private letters, it is impossible in the present instance not to enjoy the goodly sheaf of Kilmer's familiar correspondence with his wife, his mother and his friends. Indeed, more than anything else he ever wrote, his letters seem to reveal his soul—a soul singularly clean and buoyant. We recommend these volumes to our Catholic teachers, for in many respects the life of Joyce Kilmer—though he, in the flesh, would howl derisively at the notion—represents an ideal of our educational work. Here was a young man who could mingle freely with the world and yet be a daily communicant; who could enjoy a French dinner every day of the year and yet love God and the things of God with a devotion white and intense; who, far from keeping his religion and his business interests in water-tight compartments, made the two work harmoniously unto good. Modern America could well stand more practical Catholicism of the Kilmer type, and it is the duty of our Catholic schools to supply the deficiency. (The George H. Doran Company, New York.)

WHAT WE ARE. Anatole France, like many other writers who have said unworthy things, has sometimes said wise things. For instance: "The critic, if he would be frank, ought to say: 'Gentlemen, I am going to talk about myself apropos of Shakespeare, or Pascal, or Goethe.'" Substitute the word **teacher** for the word **critic**, and you have a pregnant truth that merits more than passing notice. Personality is the big thing in teaching. Not what we teach especially matters, but what we are.

DENATURED GEOGRAPHY. We quote the following item from a public library catalog:

Rand, E. K. Dantis Alagherii operum latinorum concordantiae, cvrante Societate Dantea quae est Cantabrigiae in Nova Anglia; edidervnt Edvardvs Kennard Rand et Ernestvs Hatch Wilkins. 1912. *q851 D235zra

What worries us is that "Nova Anglia." The use of New England as a designation of a portion of this country has the same *raison d'être* as the use of "The South" or "The Far East"; but should we write, "Kalamazoo, Middle West" or "Brooklyn, Atlantic Seaboard"? When we had the privilege of visiting sedate and historic Cambridge a few years ago we had the impression that the town was located in a state called Massachusetts. Here is Anglo-mania with a vengeance!

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The Vital Element in "Julius Caesar"

By Brother Leo, F. S. C., L. H. D.

Professor of English in St. Mary's College, Oakland, Cal.



BROTHER LEO, F. S. C.

The possibilities of correlation between the play and human life are so many and so varied that here we can hope to set down but a few taken largely at random and dwelt upon mainly because of their suggestiveness. The objective of the vital study of literature is to realize the truth of the definition of art as a picture and an interpretation of human life; to secure increased knowledge of and sympathy with our fellow men; to learn more about ourselves, our tendencies, our prospects, our environment, our potentialities; to grasp a little better some conception of God's plan in dealing with man and with men.

LIKE UNTO US. Despite the fact that this play was written more than three hundred years ago about people who lived more than two thousand years ago, it is distinctly up-to-date. Fashions in clothes may have changed a little since then and methods of warfare may have grown more death-dealing and intensive and social customs may have varied somewhat, but in every essential—and in very many non-essentials—life is much the same in the play and in our own day and place and generation. Then as now the game of politics consisted largely in plotting to overthrow a ruler on the pretext that he had taken too much power unto himself. Then as now conspiracy thrived best in the dark, and yet news of it managed to leak out. Then as now mobs were sung hither and yon by means of appeals to their emotions—then by orations, now by newspapers. Then as now grave misunderstandings arose between friends and brothers-in-arms. Then as now great men like Caesar and Brutus were most appreciated after they had died.

IDEALIST AND POLITICIAN. Dozens of men like Brutus and Cassius walk our streets today. The Brutus sort are idealists; the Cassius sort are politicians. (It may even happen that by taking thought we may discover in contemporary life a very prominent figure who is a judicious admixture of the high thinking Brutus and the eminently practical Cassius.) Brutus has exalted motives in joining the conspiracy; he is a philosopher and a patriot and is remarkably disinterested; Cassius organizes the cabal against Caesar mainly because of his personal antipathy for Caesar; he is plainly an opportunist, intent ever on the main chance. Brutus loves Rome more; Cassius loves Cassius more. Of the two Brutus is by far the nobler, better man.

And yet, in the practical affairs of life, in the details of daily conduct, it is Cassius who possesses the greater share of pragmatic wisdom. Every time there is a difference of opinion between Brutus and Cassius, Brutus is noble and Cassius is right. Thus Cassius wanted to do away with Antony on the ides of March, while Brutus opposed such a course as too bloody; yet allowing Antony to live proved the ultimate undoing of the conspirators. Again, when Brutus consented—most cordially and generously—to allow Antony to deliver Caesar's funeral oration, Cassius foresaw the results and vigorously objected; as usual, he was overruled, and as usual, he was right. Being a practical politician, Cassius had a salutary distrust of his powers; being an idealist, Brutus took it for granted that once he, Brutus, had addressed the multitude no harm could be done by Antony. He is like the teacher who had occasion to leave his class and was told that his youthful charges were playing riotously. "Impossible," he said calmly. "Before leaving, I told them to remain perfectly quiet."

The intimate associations of these two men bring out

another important truth: If the bad affects the good, the good also affects the bad. Cassius leads Brutus into the conspiracy and to eventual ruin; but Brutus makes Cassius a bigger and a nobler man. If we compare the Cassius of the first act—the unscrupulous, time-serving, sneering, scheming politician—with the Cassius of the last act who speaks not unworthily of life and duty and goes to his death with something akin to grandeur, we shall perceive how contact with a noble mind begets nobility.

The fact that Brutus and Cassius, defeated in their aspirations, seek surcease in self-destruction is a striking example of whither leads the ambition that is not based on spiritual motives. They were not Christians, they knew naught of Our Lord's teaching and example; and so on the field of Philippi they did that which, from their pagan viewpoint, was really the only consistent thing to do. Theoretical ethics may prove to us very conclusively that suicide is illogical and unworthy; but in a practical issue—when he faces a situation that seems hopeless—the man who acts from purely natural motives takes refuge in self-destruction. Brutus could theorize about the evil of suicide as well as any one:

"I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life?"

but almost in the same breath, when facing the prospect of being dragged in disgraceful chains through the streets of Rome, Brutus announces his determination to fall by his own hand rather than suffer so great an indignity:

"No, Cassius, no; think not, thou noble Roman.
That ever Brutus will go bound to Rome;
He bears too great a mind."

In literature as in life the man who kills himself is the man who has not known God or who has turned away from God; to lean upon human motives merely is to lean upon a broken reed.

ARRESTED DEVELOPMENT. Were we to know nothing of Julius Caesar save what we learn about him in this play we should be extremely loath to consider him a great man. We find him here insufferably vain and pompous and opinionated, extremely stubborn in little things, changing his mind over and over again and then prating about his polar star constancy. Can this be the man who in point of fact won so many victories on the field and in the forum and who left the impress of his personality on the greatest empire the world has seen? Is Shakespeare attempting to caricature an immortal? If this be Caesar, what is the matter with him?

In this play Caesar is a most fascinating study in arrested development. He has achieved supreme power in the Roman state, he has defeated his formidable rival, Pompey, he is now in fact if not in name a king; and he rests on his laurels, he stops growing. His victories have made him over-confident, over-secure; his place in the sun has turned his head. And so we find him uttering such nonsense as,

"danger knows full well
That Caesar is more dangerous than he;
We are two lions litter'd in one day,
And I the elder and more terrible."

"Caesar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Caesar, they are vanished."

"I rather tell thee what is to be fear'd
Than what I fear; for always I am Caesar."

Do we not recognize a Caesar or two in actual life? Are there not men, risen to high place in civic, in academic or ecclesiastical life, who have a strikingly similar good conceit of themselves? Earlier in their careers they were sane and steady and humble; they then recognized the necessity of walking in the ways of prudence, of not trusting unduly to their powers and intuitions; and so they were successful, and so they climbed high. And now, having reached the goal of their endeavors, they become vain and childish and self-sufficient; they hunger after fawning

and flattery; they develop numerous pettish whims and eccentricities; and their guiding principle is not, "Non nobis Domine, non nobis," but "always I am Caesar!"

THE SECRET OF ORATORY. It is not without interest to draw a few comparisons between the speech of Brutus and the oration of Antony. Brutus makes absolutely no appeal to the emotions of his auditors; Antony appeals to nothing else, though in places he makes an elaborate pretense of "reasoning with" the citizens. As Le Bon has admirably pointed out in his "Psychology of the Crowd," real men in a real mob are never influenced by argument pure and simple. "Logic," says Cardinal Newman in his "Grammar of Assent," "makes but a sorry rhetoric with the multitude; first shoot round corners; and you may not despair of converting by a syllogism." This Brutus did not know, and he failed; this Antony did know, and he succeeded.

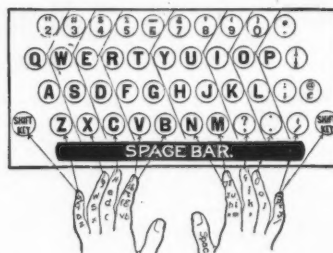
Furthermore, Antony suits his speech to the comprehension of his auditors. Realizing that he is not talking to trained thinkers, he is far from being logical, cold and formal. As he himself said, he only speaks right on. His was the art that concealed art. Brutus makes no use of concrete examples; he speaks of "love," "valor," "ambition," "honor," "bondman," "freeman." But Antony leaps down from the pulpit, holds aloft Caesar's blood-stained cloak, fingers the rents made by the conspirators' daggers and exhibits the gashed and gory corpse itself.

Nor is this all. Besides drawing the sympathy and compassion of his hearers to the dead Caesar, he skillfully plays upon their self-interest and their self-love; he pauses at times, seemingly overcome with grief, that his words may the better sink into their hearts; he makes the ostensibly courteous expression "honorable man" the vehicle of a subtle and ever deepening irony; to whet the curiosity and sustain the interest of his auditors, he delays the reading of Caesar's will. Despite his own studiously modest disavowal of the fact, Antony is an accomplished and resourceful orator. He has the art of taking down to his audience, of observing the effects of his speaking, of reading the expressions that flit over the faces massed before him. And those men who, a few moments earlier, would scarce suffer him to mount the rostrum, who ground their teeth and shook their fists and muttered, "Twere best he speak no harm of Brutus here!"—these men are now to Antony as clay in the potter's hand. And presently the once "noble Brutus" is a murderer and a villain, those "honorable men" are detestable traitors; and Caesar the tyrant is "royal Caesar" and "most noble Caesar."

THE ART OF HANDLING MEN. Much practical wisdom is to be found in the way Cassius—who pre-eminently knows human nature—enlists friends and adherents. When he seeks to win Brutus over to the conspiracy he talks much of honor and patriotism and eloquently laments the passing of the good old times; but the blunt and corpulent Casca he merely invites to dinner—and I am sure that the food was excellent and that the feast was not in all respects in harmony with prohibitory perfection. He foresees things, too; note how he arranges to have Antony drawn away from the senate chamber before the assassination. He knows when to apply the spur: "Casca, be sudden, for we fear prevention." Later on he strengthens the revolutionary army by spending money lavishly. Most important of all, he knows when to yield to Brutus, even though Brutus is less experienced than he; Cassius is much too skillful a leader of men to act on the assumption that he is always in the right—he can on occasion give an inch and take a mile.

It would be an easy thing to dwell more fully on other vital aspects of "Julius Caesar." Repeated readings of the play, frequent reconstructions of its most striking scenes, familiar intercourse with its leading characters, assiduous meditation on the pearls of wisdom with which it abounds, and, more than anything else, insistent comparison of the play with the life in us and around us—these things will bring us close to the sources of its power. The tragedy of "Julius Caesar" possesses that one touch of nature which makes the whole world kin. This it is which verifies the prophecy of Cassius when, standing in the senate chamber over the prostrate form of "the mightiest Julius," he waved his bloody sword and cried in words immortal:

"How many ages hence
Shall this our lofty scene be acted o'er
In states unborn and accents yet unknown!"



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RHYTHM IN POETRY.

By THOMAS O'HAGAN,

M. A. Ph. Litt D. (Laval), L. L. D. (Notre Dame).



DR. THOMAS O'HAGAN

Rhythm is the most fundamental and important element of verse. We may have verse without rhyme, but we cannot have verse without rhythm. It is measured intervals of time that constitutes the basis of all verse, and differentiates poetry from prose; and it is in this regularity in the measured intervals of time that rhythm in poetry, music and dancing consists.

Rhythm is found everywhere in nature: in the surf as it beats upon the shore and then recedes; in the alternation of day and night, in the beating of the heart. What the bar is in music

the foot is in verse, and it is the regular recurrence of this foot or bar that gives us rhythm.

The greatest mistake made today in the study of poetry is in considering its technique as a thing apart from its life and spirit. This should not be done in the study of any art, for it is the spirit that quickeneth and giveth form and beauty. Of what earthly use are learned and academic disquisitions on the elements of poetry—on metre, rhyme, rhythm, verse, stanza, if we forget that "of the soul the body form doth take."

When you understand the character of the emotion which stirs a poem, it is easy to comprehend what poetic elements enter into its making, for the divine energy of inspiration stands above these elements as a master above a slave. The dominant emotion is absolute in its sway. Take, for instance, Hood's "Bridge of Sighs." The metre, the rhythm—yes, the very rhyme and stanza-form—are determined by the emotion:

One more unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death;
Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young and so fair.

The emotion back of these lines could not very well be expressed save through the verse elements of poetry that enter into it. That is what Mrs. Browning meant when she said that "every spirit builds its own house." Better far, if you would indeed understand truly the technique of verse, get in touch with this spirit and it will instruct you as to the building of its house.

Dr. J. Berg Esenwein, in "The Art of Versification," says: "We must never forget that rhythm is the inner impulse of verse, its heart-throb as it were, and that it should therefore be approached from the inside and not from the outside. The stronger the inner impulse, the more vigorous and spirited will be the verse."

Take for instance Tennyson's "Charge of the Light Brigade." Notice how vigorous and spirited are the following lines which in their rhythmic energy remind you of the sound of a troop of galloping horse:

Half a league, half a league,
Half a league onward,
Into the Valley of Death
Rode the six hundred.

Some poets are marked by a wonderful feeling for rhythm, as may be noted in the work of Rudyard Kipling, James Whitcomb Riley, Samuel Lover, and Edgar Allen Poe. Sometimes this "inner impulse" of rhythm will even triumph over bad workmanship, the rhythm being so good that it will bear up an inferior poem.

It should be remembered too as a critic tells us that poets compose their lyrics not only for the ear, but also by the ear. Sometimes, too, a poet will hum over the lines for days in his head, chanting it to himself and fitting it to the tune that is running in his ears before he writes it down. In this way it is said Burns composed "Scots Wha Hae Wi' Wallace Bled," and Scott beat out several of his bold ballads while riding on horseback.

Nature is the greatest fashioner of rhythm. Its heart-beat indeed constitutes the "inner impulse." We should remember, too, that we may have the very finest rhythm in prose. Wherever deep emotion prevails there is found true rhythm. In the speeches of Gladstone and Bright and Lincoln, as well as in the novels of Dickens, you feel the imperious and fashioning influence of this "inner impulse."

May I be pardoned if I reproduce here a bit of prose as an exemplar of rhythm which was written by the writer some few years ago, one beautiful morning while communing with the spirit of the sea at Cape May, New Jersey. We will entitle it "The Poetry of the Sea:"

"Who has looked upon the sea in its various moods has read the deepest poetry of the earth. Lashed by the ruthless winds, kissed by the lightsome sunbeams, torn by the fiercest bolts of Jupiter the sea glasses itself in every form of poetry—now idyllic, now dramatic, now epic, now lyric in the tenderness of its tone and touch. A few mornings ago I sought its lapped beach as the sun was peering above the eastern horizon. It was still fresh with the mystery of night upon its bosom. I sat upon the pebbly shore and heard it tell its tale, hoary with the mellow light of centuries. It spoke with the deep, sonorous voice of Homer, though its story was not of the Fall of Troy.

Its voice was keyed to the minor chord. It was plaintive and sad. It told of caravels and argosies swallowed up in death; of Roman fire that set the fleets of Carthage burning; of battleships' stern grapple with each other; of the soul's exile from the sweet and hallowed haunts of home; of the seafaring soul on its way to God; of the mystery of life and love in the human heart.

Then this mighty sea, so deep and secretive, took me into its confidence and whispered its mysteries to my soul. It told me of its creation and forming by the fiat of God; that it was a brother to the mountain at its birth; that majesty and awe fill its heart; that it is haunted by strange and shapeless monsters.

I knelt in spirit at its feet and begged for its benediction—the benediction of centuries. It drew me to its heart and in its embrace imparted to me something of its elemental power once bestowed upon creation by the hand of God. How strange indeed this converse with the deep in language not known of men! How the sea and the earth and the sky can yield manifold pleasure to the heart of man!

And so day by day I read the epic of the sea and follow its wandering footsteps. Its mighty and overpowering dramas are staged sublimely and its catastrophes never fail to bring death and destruction. Its foreshadowings are sure and fleet—its movements swift and terrible. It truly reflects the poetry of life in its every phase and mood—tender, sublime, impassioned, true."

The Value of Manual Work in Education.

By Sister M. Jeanette O.S.B.

Directress St. Benedict's College and Academy,
St. Joseph, Minn.

The average grade school has a very crowded course of studies. The High School curriculum likewise has so many useful and important subjects that must or should be completed before graduation. The writer is well aware of this fact, because she has taught in various classes of schools. And yet she is thoroughly convinced that manual work is so beneficial to the intellectual development of our youth that it should have its place in every school.

Perhaps nothing so clearly demonstrates the truth of a theory as the practical result of its trial. Especially in our country we are apt to regard as useful that only which has "worked out." I will not now consider the wisdom of such philosophy, but simply state how participation in manual labor has "worked out" among a class of about two hundred girls and young ladies. These students represent a variety of temperaments and have lived in widely different social conditions.

After the classes were organized and one or two weeks of regular school work were over the faculty considered in what manner our students should aid the Red Cross workers. Each teacher and pupil was so continuously occupied with her work that it seemed like a difficult proposition to do anything. Yet every one felt that something must be done.

Finally it was decided that each student should knit two pair of socks for the soldiers. "Knitting is easily

learned, and this kind of work will prove a pastime during the periods of recreation," such was the conclusion. So the girls were provided with the necessary materials and were instructed in the art of knitting.

The result was very satisfactory, to say the least. After about two weeks one of the Sisters who has charge of seventy girls during their recreation periods said: "Sister, this knitting is a blessing; I scarcely ever need to give a correction. Even Miss has not been in mischief for over a week." Similar remarks by different teachers and prefects were very frequently heard. And the officers of the Red Cross Association were by no means displeased with the three hundred pair of well-knit socks that our girls contributed as their "bit."

The war is over and so is the demand for Red Cross work of this kind. But should we not continue to employ a factor that has proved so efficient an aid? The school work was pursued with zeal and vigor; the first semester's work of many classes is completed before the semester is closed. This answers the first objection; it will not retard the academic progress. What about the second objection—the teacher's time is so occupied with her school work that she can not supervise manual work. It is very true that more than a reasonable amount of work is demanded of our teaching Sisters. But I contend that this is not an added burden. It was not so in the work which we undertook. The Sisters in charge of the girls during their hours of recreation instructed, aided, suggested improvement and supervised the work. This strengthened the bond of sympathy and on the part of the girl, created a feeling of loving confidence that will be a lifelong influence on her character. We hear and read so much of the value of "team work". Its value was certainly demonstrated in this instance. And just because of this co-operation the Sister's task of supervising the recreation was lightened and not burdened by the work which the students undertook.

However gratifying the immediate result upon the girls' conduct may have been, this is after all of less importance than the effect upon their character. Not only the avoidance of idleness, and consequently the avoidance of temptation to mischief and wrong-doing is thus accomplished; the positive influence of precise and careful execution of some definite work is a potent factor in character formation. When social conditions of certain localities changed so as to afford an opportunity for manual work to the growing youth, neither in the home nor in the school, the resulting condition soon alarmed the authorities responsible for the moral welfare of society. Child idleness proved to be a more serious problem than child labor. Just as play opposes the apathy, listlessness, and inactivity of the child, so does manual work, which keeps up this play spirit of activity, and is therefore an efficient aid in studies as well as in development of character.

The great mass of human happiness will always arise out of doing well the common things of life, and the happiness of the individual will lie in that creative genius which does today the same thing it did yesterday, but does it better. So the children can be encouraged to do the required work even in the same spirit as the Child Jesus performed His share of the household work at Nazareth. To read about the elevating influence of manual work is good. To do that work is immeasurably better. To feel the result is certainly the best.

In order to obtain the desired effects from the children's participation in manual work it is essential that there be a definite aim in view. Children delight to do something for a certain end; on the other hand, there is no joy in work that to them appears aimless. Where there is lack of cheerfulness and of interest in the performance of the work there can not be derived much of the profit that the same work would offer if pursued with enthusiasm.

Now that the Red Cross work is decreasing it is necessary to find an appropriate aim as a substitute for the work done to comfort and aid our suffering soldiers. This work must be no less important, no less inspiring and uplifting for those who are to perform it.

I can think of no work more suitable to meet these requirements than the work for foreign missions. We need but to take a glance at our magazines and see how pathetic is the appeal coming from the zealous workers in these far away countries still in the shadow of heathenism and idolatry. There is China with its millions of neg-

lected children whom we can aid in many different ways. There is darkest Africa, extending a mission field that staggers all but those possessing heroic Christian faith which is set aflame by the zeal for God's greater glory and man's salvation. Our students respond with alacrity and enthusiasm when called upon to do their "bit" for such a cause.

There are different ways in which we may proffer assistance to those who are so sorely in need of help. But my aim here is to indicate ways and means which are adapted to our conditions while at the same time they afford the manual training which has such a wholesome effect upon our students.

What are the probable needs of these missionaries and their flocks? Articles of clothing for one thing. Then for the use of priests our pupils could make chalice cloths, finger-towels, etc. Some one may object that children's work would lack the neatness and artistic finish which these articles should possess since they are destined for a purpose so noble and high.

Doubtless we all desire the very best of everything that man can make to be used when the Sacred Mysteries are celebrated. Yet somehow the words of the Tired Teacher seem to apply here with a divine force. "Suffer the little children to come to Me and forbid them not." He wishes that they manifest charity in deeds of kindness, and here is an opportunity for them to exercise this virtue. Besides, may not our prudery in regard to such matters prevent many a missionary from getting even what is necessary? I have seen preserved in a museum the sacred vessels, vestments, etc., which one of our missionaries used in the Middle West not more than seventy-five years ago. The sight of the dilapidated articles is enough to make one shed tears. An alb, that in spite of the cord with which it was darned very frequently, scarcely succeeded in holding itself together, formed the center of a collection which in every way harmonized. Can we doubt that our present day missionaries are laboring in similar poverty? Can we for a minute entertain fears that they would be displeased to obtain materials made by the unskilled hands of our children? I am sure that their hearts would be gladdened by the thought that in our schools we are thinking of them, and expressing our thoughts in deeds. Their lips would pronounce benedictions on our little ones who have tried to lighten their toil and who would willingly assume part of their burden.

Perhaps you would ask, "When can we find time for all this?" The old adage, "Where there is a will there is a way," can be applied here. In day schools it may be more or less difficult, because some homes may offer advantages to the child, while other homes may prevent the undertaking of the simplest kind of work. In boarding-schools the guidance of such work is comparatively easy. If such work is selected as can be easily moved to the recreation rooms, and there superintended by either a committee or a teacher, the problem is already solved.

My experience with the students has taught that it is better not to assign a definite amount for each child. Enthusiasm for the work is sufficient to interest each one. Once begun, the spirit of competition urges them on to do not only their bit, but their very best.

Trained Three Archbishops.

The recent appointment of the Right Rev. Patrick J. Hayes, Bishop of the United States Army and Navy chaplains, to the important post of Archbishop of New York, brings satisfaction to the Christian Brothers of New York, and in particular to the faculty of their highest institution of learning in that city, Manhattan College. Three episcopal graduates of Manhattan of three successive years have been raised within a short space of time to the rank of Archbishop and now rule over three of the most important dioceses in America.

These are, besides Archbishop Hayes, Archbishop Austin A. Dowling, of St. Paul, and Archbishop George W. Mundelein of Chicago. These three prelates received almost their entire early training in the Brothers' schools, and are today not only close comrades of college days but also staunch friends of the Brothers and loyal alumni of their old Alma Mater, Manhattan.

The Rev. Dr. William Turner, former professor of philosophy at Catholic university, was consecrated bishop of Buffalo, at the Franciscan monastery, Washington, D. C., on March 30, and installed at Buffalo, April 9. Impressive ceremonies marked the occasion.

The feast of the Annunciation, March 25, was a memorable day in Catholic annals. It witnessed the consecration of several new bishops and one archbishop. Rt. Rev. Joseph F. McGrath, formerly pastor of St. Patrick's church, Tacoma, Wash., was consecrated Bishop of Baker City, Ore., at the Cathedral, Seattle; Rev. Edmund F. Gibbons, formerly pastor of St. Theresa's Church, Buffalo, and an ex-diocesan superintendent of schools, was also consecrated Bishop of Albany on that day at the Cathedral, Buffalo, and Rt. Rev. Austin Dowling succeeded the late Archbishop Ireland in the Metropolitanate of St. Paul.

NEWS NOTES OF INTEREST.

Nine school girls have presented to Premier Clemenceau a gold pen, specially made, with which they request him to sign the peace treaty. He promised to do so.

The Rev. Edward J. Rengel, pastor of St. Mary of the Angels' Church, Olean, N. Y., desirous of erecting a new parochial school building, has taken out insurance on his life to the amount of \$100,000 his parish being the beneficiary.

Sister Clare, a Cloistered Nun in the Franciscan Poor Clares, is a sister of Archbishop Albert Daeger, O. F. M., of Santa Fe, and Father Vigil, guardian of Holy Family Franciscan Monastery, Oldenburg, Ind., is a brother. The new Archbishop was born March 5, 1872.

The Georgia law authorizing grand juries to inspect private schools, convents, monasteries, orphan asylums and other charitable institutions conducted by religious communities has been declared unconstitutional by the Supreme Court of the State.

The unit of nurses from Mercy hospital with Base Hospital 29, did not return to Denver with the many veterans of this organization, who arrived home early in this month. They asked to be retained in service, and about twenty-seven of them remained in France.

Japan has secularized all the schools in the Empire, official schools and others. This is a serious matter for the Catholic schools in which religious instruction must cease. The Government is intent on introducing Shintoism, the ancient national pagan religion.

Very Rev. P. J. Byrne, C. M., celebrated his golden jubilee as a priest on Wednesday, March 19, at St. Mary's Seminary, Perryville, Mo., where he is a member of the faculty. The jubilarian was the president of Kenrick Seminary from 1894 to 1896.

On January 21, after four and a half years of desolation, the University of Louvain reopened its halls. On this occasion it was recalled that ten years earlier, in 1909, when the University was celebrating a jubilee, it received, among other felicitations, a Latin letter from the University of Princeton, and signed by Woodrow Wilson, then its president.

Due to his suffering from articular rheumatism, Rt. Rev. Msgr. Joseph Soentgerath, D. D., has resigned the rectorship of the famous Pontifical College Josephinum, Columbus, O., of which he has been head, as well as professor of moral and dogmatic theology for twenty years.

Rev. A. B. Stuber, of St. Peter's church, Canton, has received the honor of Doctor of Divinity conferred on him by the Lincoln Memorial University, Cumberland Gap, Tenn. This is the first time, it is believed, that this institution has conferred this honor upon a priest.

It happens but seldom that a Brother of Mary celebrates the golden jubilee of his religious profession in the very house where he received his first calling. Such was the privilege of Brother Joseph Jehl, the present treasurer of St. Mary's College, San Antonio, Texas. The occasion was marked by a reception tendered to the jubilarian by the students of St. Mary's College in the college auditorium, a solemn High Mass in the college chapel, and a simple banquet in the Brother Charles Francis Memorial Library.

Two splendid new up-to-date physical laboratories will be erected at Loyola University, New Orleans, in accordance with the plans for the expansion of the college outlined by the new president, the Very Rev. E. Cummings, S. J. The cost of the building, including equipment, will be \$240,000.

Organizing the Catholic Educational Association of Pennsylvania, Catholic educators of that state met in an important session at the residence of the Rt. Rev. Philip R. McDevitt, D. D., Bishop of Harrisburg, recently. Representatives of all phases of activities within the scope of the association were presented, including university, seminary, college, high school and parochial school. A constitution was drawn up and ratified.

By a vote of 73 for, and 3 against, the Nebraska Legislature passed a bill legally barring Catholic Sisters and others wearing the dress of their religious orders from teaching in the public schools.

The governor-general of Canada has sent three gold medals to the St. Boniface (Canada) school board for the three high schools in St. Boniface: Provencher School, St. Joseph's Academy and Tache School, to be awarded to the best pupil in each school, according to the judgment of each principal of these institutions. The awards will be made shortly.

Students of the schools of the Irish Carmelite Fathers, New York City, are said to be the champion Gaelic dancers of the U. S. They were the winners of prizes at the 1918 Feis of Gaelic League, State of N. Y.

A new law building will be ready for use at Notre Dame university when the remodeling of the old Chemistry hall is completed. This is the building that was nearly destroyed by fire two years ago, but whose stout walls have stood and will be the shell of the reconstructed edifice. A third story will be added and will be used for an assembly hall, capable of seating about 500.

Catholicity will be well represented in the new states that are in process of formation in Europe as a result of the downfall of the Central Empires. This will be especially the case in Czecho-Slovakia, which is composed of Moravia and Bohemia. According to the last census in Bohemia, 6,210,000 were Catholics. Moravia had a population of 2,000,000 in 1900 and all but 100,000 were Catholics.

New Books
The Gregg Publishing Co.
Educational Publishers
New York Boston Chicago San Francisco

AMERICAN IDEALS: Selected Patriotic Readings, by Emma Serl and William J. Pelo, A. M. (Harvard). Dr. Eliot says: "Every child should somehow get a clear idea of what love of country implies in the patriot's soul and should lead to the patriot's conduct." "American Ideals" contains a careful selection of patriotic readings adapted for use in seventh and eighth grades and Junior high schools. The selections have been made with the idea in view of arousing the highest patriotic feeling, and to teach the student the duties of citizenship.

The Baltimore Sun, in writing of this book, says: "It ought to be used as a textbook in every school in America."

American Ideals is a little mine of patriotism, and altogether admirable both for any school or any family. 160 pages, bound in cloth; 69 cents.

PERSONALITY: Studies in Personal Development, by Harry Collins Spillman, recently Specialist in Commercial Education for the Federal Board for Vocational Education.

The world is passing through an educational crisis, too. The human equation looms bigger than ever before. "Personality" opens up an old field in a newer and broader way. It rescues the subject from the experimental field and places it in the exact. Personal development through the understanding and application of principles makes quite clear the road to the objective. Reducing these principles to a readable, understandable textbook adapted for school use has been admirably accomplished by Mr. Spillman. 206 pages, bound in cloth, illustrated, \$1.50.

CONSTRUCTIVE DICTATION, by Edward Hall Gardner, A. M., Associate Professor of Business Administration, University of Wisconsin.

Every teacher of shorthand is aware of the tremendous influence dictation has upon the English of the student. Mr. Gardner has made his book an educational force instead of a mere collection of dictation material without rhyme or reason. The book teaches business English along with the acquirement of skill in the technique of shorthand writing. It is a pioneer book—sure to accomplish results. 320 pages, bound in cloth, illustrated, \$1.00.

WALSH'S BUSINESS ARITHMETIC, by John H. Walsh, Associate Superintendent of Schools, New York City; author of the Walsh Arithmetic Series.

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BARTHOLOMEW'S BOOKKEEPING EXERCISES, by Wallace E. Bartholomew, Specialist in Commercial Education, the University of the State of New York.

As commercial education specialist for the state of New York, Mr. Bartholomew has had an unusual opportunity to discover the needs of teachers of bookkeeping. He has brought together in his book a collection of constructive bookkeeping problems that will enable the teacher to obtain better results. They are the product of actual test in the classroom. Adapted to any textbook in two parts—elementary and advanced. 96 pages each, bound in cloth, each part, 60 cents.

GRADED READINGS IN GREGG SHORTHAND, by Alice M. Hunter. Shorthand notes by George Gregg.

The value of graded reading material in teaching shorthand is reflected in the constantly growing demand for it. Miss Hunter's book is a happy solution of the problem. It contains a wealth of material that has been graded particularly to suit the needs of Junior high schools. It contains both business letters and literary articles, blended with great skill to build up an extensive working vocabulary. Adapted to classroom work. 128 pages, bound in cloth, 75 cents.

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An Illustrated Magazine of Education. Established April, 1901. Issued Monthly, excepting July and August.

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DISCONTINUANCES—If it is desired to close an account it is important to forward balance due to date with request to discontinue. Do not depend upon postmaster to send notice. In the absence of any word to the contrary, we follow the wish of the great majority of our subscribers and continue The Journal at the expiration of the time paid for so that copies may not be lost nor files broken.

CHANGES OF ADDRESS—Subscribers should notify us promptly of change of address, giving both old and new addresses. Postmasters no longer forward magazines without extra prepayment.

CONTRIBUTIONS—As a medium of exchange for educational helps and suggestions The Journal welcomes all articles and reports, the contents of which might be of benefit to Catholic teachers generally.

THE CATHOLIC SCHOOL JOURNAL,
Member of The Catholic Press Association.
445 Milwaukee St. MILWAUKEE, WIS.

APRIL, 1919

JOYOUS EASTER GREETINGS TO THE JOURNAL READERS

Mother's Day, May 14th, could be made the occasion of a short study period, inculcating in the pupils the proper sense of love and respect due our parent.

Wisconsin will have a "back-to-school drive" in April. It will be directed by Miss Anna Davis, of the children's bureau of the United States Department of Labor.

With this number of The Journal begins the nineteenth volume. The publishers note that subscribers are becoming accustomed to keeping files of the publication, as back issues are very valuable and not always easily obtainable.

Some thirty-seven cities and two rural communities of Wisconsin are at present conducting classes in English and citizenship for adult foreigners. In thirty cities the work is done in vocational schools and in seven in the public schools.

To attain a higher efficiency in Catholic educational work, Dr. Mary A. Molloy, College of St. Teresa, Minn., suggests the apparent need of a Catholic educational directory and proposes that the detailed statistics be gathered by means of a questionnaire sent to all Catholic schools. The plan as outlined at length has much of merit and should be presented at the 1919 session of the Catholic Educational Association for further consideration.

Superintendent of Schools Garber, in Philadelphia, and Superintendent Tildsley, in New York, speak of Bolshevik propaganda among the school teachers in the public schools. It will be a long day before the propaganda takes root among the Brothers and Sisters. Another argument for Catholic schools.

Governors of twelve states have thus far indorsed the plan for a nationwide Franco-American celebration May 1 by the school children of the United States "to establish a foundation of friendship between the growing generations of the two republics."

CLOISTER CHORDS.

Sister M. Fides Shepperson.
WHITHER?

I.
"I am borne fearfully afar. The soul of Adonais as star, beacons from the abodes where the eternal are." —Shelly.

The lines epitomize life. Everything moves, nothing is resting. All motion is the concrete expression of the three fold question Whence? Wherefore? Whither?

The ship leaves harbor, but it seeks a port. The wild goose quits the Afric strand, but it hastens to its home-rock on an island in the Arctic. The rivers rush to the sea; and the sea to the clouds; and the clouds to the cities and meadows and mountains and plains—and thence rise the laughing old rivers again, and they rush to the sea.

II.
To every sail its star! Some alluring light beacons to every form of life from the amoeba to the mind of man. Some glimmer of beauty, some sparkle of love, some kiss of good comes to every creature palpitant with life, from the graceful vorticella of the water-drop, through all gradations of being, all myriad manifestations—up to the unknown highest of the creatures of the living God. For in each, and in every one of them their indefinable charm, infinity of design, cosmic beauty, vital love; and these are the lights that lure, each one its own; these are the life-stars, lit from the source of Life—that ever lead on. For He hateth none of the things that He hath made, and He made them all loving them.

III.
If, as Plato tells us, all forms of life upon old planet earth are but distorted and scarce recognizable copies (ectypes) of the originals (prototypes) in the World of Ideas—then surely for the soul that thrills responsive to the charm of the "copy" there is stored up an eternal wealth of wonder, whether it wait in the Platonic world of ideas, the Neo-Platonic mind of God, or the Christian heaven.

One is better and happier for having known and loved Plato. Something of that Beauty in itself, that all pervasive Goodness-in-itself shimmers inextinguishably in the soul that has once been admitted into the esoteric effulgence of Plato the Sublime. Never again does the glint of wonder wholly die away in the eyes that watch God's world. And a kindly hope would touch all life caressingly; would see all nature upward bound—up to the prototypes, up to the good

and God.

IV.

Where the eternal are. Percy Bysshe Shelly, the poets' poet, touched true heart-strings when he sang that the lights that lure the souls of men gleam from beyond Time. Not here, not now—says every religion, every philosophy; but somewhere, sometime—securely sings the human heart under every religion, every philosophy. The poets are always right. They give in shining crystals what the common heart holds dully amorphous; but diamond and carbon are in essence one.

Whither do we turn? Whither would we go? Towards that which endures secure amid evanescence, that which survives the accidents of changing time: towards the true, the beautiful, the good; the Star—to each his own—that beacons from the abodes where the eternal are.

Spent Every Penny For Books.

From a child I was fond of reading, and all the little money that came into my hands was ever laid out in books. Pleased with the Pilgrim's Progress, my first collection was of John Bunyan's works in separate little volumes. I afterward sold them to enable me to buy R. Burton's Historical collections; they were small chapmen's books, and cheap, forty or fifty in all. My father's little library consisted chiefly of books in polemic divinity, most of which I read and have since often regretted that, at a time when I had such a thirst for knowledge, more proper books had not fallen in my way, since it was now resolved I should not be a clergyman. Plutarch's Lives there was in which I read abundantly, and I still thing that time spent to great advantage. There was also a book of De Foe's, called an Essay on Projects, and another of Dr. Mather's, called Essays to Do Good, which perhaps gave me a turn of thinking that had an influence on some of the principal future events of my life.—From the Autobiography of Benjamin Franklin.

Poems of Uplift and Cheer

A BREATH OF SPRING.

Sad hearts, lonely hearts, oh, rejoice!
See the sun above us shining;
See the Heavens aglow with stars.
Bask in "God's Feast of Generous Love"—
For Spring brings Hope and Love and Cheer.

See the fields with flowers smiling.
The fruit trees bright with pink and white;
Earth all joy in a blaze of light—
Would strike a chord in the soul of man.
A "Te Deum" waft to the God of Love.

Let us seek the stars—the flowers.
The moon, the clear limpid waters:
The sweet songsters of the early morn.
Why so fashioned—why so pleasing?
Was it all for pure love of Man?

Heart of man, rise, respond, awake!
Whither art thou tending—drifting?
Meet in the "Feast of Generous Love."
This Joyous Spring—the time of Love—
Human hearts were made for Heaven!

Look aloft—See the Christ—Victim—
Canst thou then, oh redeemed be sad!
Rejoice, He bore it all for us—
That we sinners might live, hope, love,
And give our loving hearts to Him.

Onward, upward, duty, glory—
Cast aside—dark sin and sadness.
Spring is here—sing, hope, love and smile
God is there—"Feast of Generous Love,"
Christ, at the Altar waits us!

—Mother Augustine, Rayne, La.



Specimen chart in miniature from the new Victor set of 18 charts for teaching music in the schools.

Specimen page in miniature from the 52-page book accompanying each set of charts.



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Have you an orchestra in your school?

Do the pupil candidates for positions all want to play the violin or the cornet, not understanding that the oboe and bassoon, double bass and traps are just as necessary in the ensemble, even if less attractive as solo instruments? Do they know how a French horn *looks* or how an English horn *sounds*? If you started your orchestra as did a famous lady in a Western city with a "jew's-harp, mouth-harp and triangle" you will need some ocular and aural assistance in securing a balance of parts in each family of instruments.

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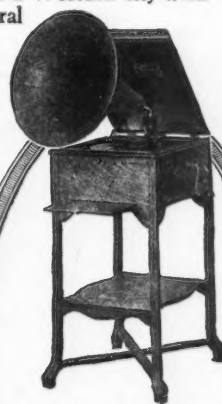
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Victrola

PRIMARY NUMBER TEACHING WITH GAMES AND CONSTRUCTION WORK

Miss Lura M. Eyestone, State Normal University, Normal, Ill.

NUMBER GAMES

About this time in the school year much review on the combinations is needed. Devices for drill which call for rapid thinking should be given.

Objects have been used, probably, for the development of the number facts, but these facts must be so drilled upon that the pupil can give the answers without an instant's hesitation and without even a thought of the objects which were used in the development lessons. In other words, the combinations must become automatic, and when the teacher gives one number of the combination a pupil is ready instantly with the other.

Whose Is It?

"Whose Is It?" is a game the second grade enjoy very much. After the combinations of a number, as 17, have been written on the blackboard and drilled upon in various ways, the teacher tells each child to choose one of the number fact. The first number of the combination is written and the child's name or initial written beside it. When all the pupils have chosen a number fact the teacher steps to another part of the room and calls a number, as 7. The child to whom that number belongs stands and gives the combination 7 and 10 are 17, and takes his place by the teacher. The teacher then calls another number, 14, and a child promptly rises and gives the number fact, 14 + 3 are 17. The game continues until all have given their number facts, and are standing. The teacher then calls a number, and the pupil gives the complement and takes his seat. Sometimes the game is varied at this point by the teacher erasing the number and name quickly. The child to whom it belongs must be on the alert or he misses his number.

Subtraction by Addition

Subtraction becomes an easy process if the addition facts are well learned.

Recently a second-grade class was working on the combinations of 18. After various little games had been used and the combinations could be given without hesitation by at least four-fifths of the class, the teacher wrote the numbers in the following order:

6 3 9 7 15

18 18 18 18, etc., until all the combinations were written. The pupils then gave the entire combination, as 6 3

12 15

18, 18, etc., and the teacher wrote the missing number as a pupil gave it. The newly written numbers were then erased, and the combinations were given again, but the missing numbers were not written. Next the pupils named only the missing numbers. Several pupils gave all of these without hesitation as the teacher pointed to the combinations.

As a next step the pupil wrote in the missing number, thus completing the written form of the combinations again.

Then the upper row of figures was erased, and the answers given rapidly.

Then the teacher said, "Just for fun, I'm going to write the missing number below 18," and as the answers were given the problems took on the following appearance: 12 15, 9 etc. Then the teacher said, "Now,

— — — I'll erase these upper numbers;

18 18 18 we'll draw a line under the lower

6 3 9 numbers, and see if we can tell the

numbers that help to make 18." And the problems looked like this: 18 18 18

6 3 9, etc.

— — —

As the answers were given the problems appeared thus: 18 18 18

6 3 9

— — —

12 15 9, etc.

Then the teacher wrote the subtraction sign (—) before each subtrahend: 18 18 18

—6 —3 —9

— — —

12 15 9, and the pupils

supplied the missing number as before.

A first-grade class that has been working on this form of subtraction gave very readily such problems as the following: 8 9 7 6

—2 —3 —4 —5

— — — — etc., supplying the

answers and reading the problem 6 and 2 are 8, 6 and 3 are 9, 3 and 4 are 7.

A third-grade class, following along the same line, was working problems like the following:

6 4 2 As 5 and 7 are 12, 8 and 6 are 14,

—3 5 7 2 and 4 are 6. The figures in paren-

— — — thesis were written as the pupils gave

(2) (8) (5) the missing number.

"Adding Ten"

During the second year we build numbers from 10 to 20, sometimes with splints, sometimes by counting, and the pupils soon learn the meaning of 17, 19, 15, etc., and explain 17 by saying 17 means 10 and 7, 16 means 10 and 6, etc.

From these numbers we pass to numbers from 20 to 30, 30 to 40, the pupils explaining that 27 means 20 and 7, 38 means 30 and 8, etc. A little later when we count by tens, the child says 38 means three tens and eight, etc.

When the pupils can readily give the answers to problems like the following: 10 and 6, 10 and 4, 10 and 7, 10 and 2, the order is reversed and problems like 7 and 10, 9 and 10, etc., are drilled upon. The same is done with the 20's, 30's, etc.

As soon as the answers to such problems become automatic, the more difficult, apparently, problems are given. To add 9 or 11 or 8 to a number is a difficult problem until the pupils understand the easy device.

Suppose 9's are being added. The pupils can already add 10 to any number. The next process is to subtract 1, thus adding 9 instead of 10. In a short time the process becomes mechanical and the results are given immediately. The following device will help to simplify the "learning process":

Write the problems with 10 for an addend on the blackboard:

6	7	9	5	3
10	10	10	10	10
—	—	—	—	—
16	17	19	15	13

etc. Pupils tell or write the answers.

The teacher then says, "If we take 1 away from each of these answers, what have we? And the pupils repeat as the teacher points—15, 16, 18, 14, 13.

"Now," the teacher says, "suppose we add only 9 to each of these numbers, what will our answers be?" This question sets some of the pupils to thinking and adding by the slower process, but invariably several members of the class see the "short cut," and again and again I have had these pupils say: "Nine is one less than ten, and the answer must be one less." Then one pupil gives the answer to the first problem, another the next, and so on until all are given. If pupils have trouble, the adding by 10 is reviewed, and the pupil led to see that 9 is 1 less than 10, etc.

Send several pupils to the blackboard in front of the class. Give each pupil a number below 10. Have him write his number on the blackboard. Add 9 and write only the result. Stand aside for corrections. The pupil finding a mistake takes the place of the child who has made the mistake. The one who remains longest at the blackboard wins the game.

Follow this by using other addends as 11, 12, 8, 7, drillings until the process becomes automatic. Such drills are especially valuable toward the end of the year, as a sort of rounding-up process for fixing number facts and making the number work more interesting and less difficult.

Cat and Mouse in Numbers

A class in upper first were having a lively game of "Cat and Mouse" recently. The class had had the combinations of 9. Each child was a combination of 9, as 3 and 6, 4 and 5, and so on. There was one extra child who was the cat; the pupils with combinations were the mice. The cat stood in front of the class and said, "I am hunting for a mouse, Jayne. Are you 6 + 3?"

Jayne replied, "No, I am not 6 + 3."

"Are you 4 + 5, Ned?"

"No, I am not 4 + 5."

The game went on until the cat found the right one, who said, "Yes, I am 7 + 2."

Then the mouse skipped away on tiptoes, with the cat chasing him. When he was caught, he became the cat and the drill continued, with the interest at white heat as long as the game could be played.

This game could be played equally well in a second grade drilling on more advanced number facts and requiring quick thought and response from the players. It can also be used for multiplication tables.

Choosing Partners

Each pupil is given a number, which becomes his

name. One child "Three" is chosen by the teacher. "Three" passes to the front of the class and calls "Seven." "Seven" takes his place by "Three." The other pupils silently add 7 and 3 and try not to look at "Ten." If "Ten" realizes his number or name has been made, he takes his place by "Seven" and "Three," who then pass to their seats and "Ten" chooses a partner. Thus the game proceeds.

If the pupil whose "name" is the sum of the numbers called does not respond, then some one may tell him his name.

This is not only an excellent drill in combinations, but in memory work also.

THE FIRST BLUEBIRD

Jest rain and snow! and rain again!
And dribble! drip! and blow!
The snow! and thaw! and slush! and then—
Some more rain and snow!

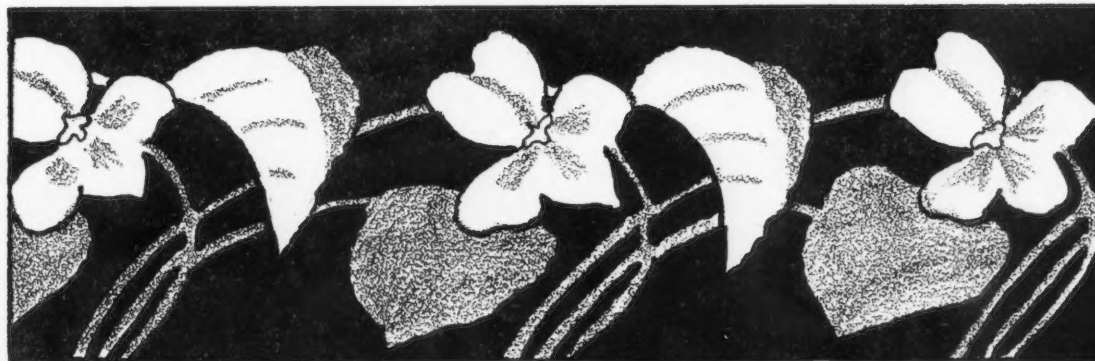
This morning I was 'most afeard
To wake up—when, I jing!
I seen the sun shine out and heard
The first bluebird of spring!—
Mother she's raised the winder some—
And in acrost the orchurd come,
Soft as an angel's wing,
—Breezy, treesy, beesy hum,
To sweet for anything!

The winter's shroud was rent apart,
The sun burst forth in glee;
And when that bluebird sung, my hart
Hopped out of bed with me!

—James Whitcomb Riley.

APRIL BLACKBOARD BORDER

Etta Corbett Garson



April is the month of unfolding leaves. Under the soft warm rain the woods assume a misty, delicate green. Underfoot the herbage is springing tender and green among the matted dead leaves. Bits of color, like the purple and crimson of the skunk-cabbage and purple-triangle of the trillium, are seen here and there in sheltered places.

During April birds arrive daily from the South. The little busy house-wrens, the catbirds, thrashers, oven-birds and swifts arrive. Many ducks pass northward.

The blackbird, rolling his yellow eye, cackles loudly and walks proudly about with a self-satisfied air, having already started to build his nest in some pine, hemlock or spruce. But the owls and crows are even earlier housekeepers and have laid their eggs.

The martins and red-squirrels have young by the last

of April. The young of white-footed mice cuddle in large brush nests, while the young of mink and weasels are cozy and warm in burrows.

Hornets and wasps are busy, too, in trees and under rafters, and the ants resume activities for the beginning season; and we may, at the end of a warm spring day, hear the twilight song of the wood-thrush singing out of pure delight.

April has many variable days; sunshine and soft breezes are often succeeded by little chilly dashes of rain.

"We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing;
The breeze comes whispering in our ear
That dandelions are blossoming near."

PICTURE STUDY Elsie May Smith

GIRL WITH CAT—PAUL HOECKER

Across the ocean, in the far-away country of Holland, may be seen little girls similar to the one which Paul Hoecker has pictured here. As we wonder at her strange cap and shoes, our attention is drawn to her beautiful, girlish face, with its large, bright eyes and its smiling, happy expression. We think what a lovely picture she makes standing there against the wall with her black cat clasped in her arms and her clear eyes gazing toward us. Her face seems just ready to break into a smile. How happy she is, and with her happiness she shows a feeling of pride. No doubt she is proud that she owns and loves such a fine cat. She seems to say to us, "Isn't he just the finest cat you ever saw? Don't you wish you could hold him as I am doing and run your fingers thru his soft, silky fur?"

So we know why she feels like smiling at us. As we study her beautiful face we think of the sweet disposition, the lovable character showing thru it. What a nice little girl she must be and how we would love to know her and to count her among our friends. Then we, too, might have the pleasure of holding her cat and playing with it. Notice how she holds her arms about it and how tightly she hugs it, turning toward us the cat's eager face with those wonderful eyes. How contented the cat looks. How willing to nestle down in the arms of its little mistress and feel her arms drawn close about it. Notice the contrast between the little girl's white arms and the deep blackness of the cat's fur.

As we look at the little girl's face our eyes rest upon her strange cap with those funny looking knobs on each side, and we wonder what they are. In Holland the women and girls often have their hair cut short and they wear close-fitting caps surmounted by gold or silver helmets finished off by large gold rosettes and blinders. Over these helmets of gold or silver fine lace is worn draped into caps, two or three caps being worn together. Often these odd and costly head-dresses are family heirlooms which are greatly prized and handed down from one generation to the next. Notice how this little girl's skirt stands out. That is because she has so many skirts under it. In Holland five or six skirts are worn at once so that everybody looks fat. Note the folds of the skirt. How well the artist has represented them. Notice the little girl's shoes. They are made of wood. In Holland, Belgium, in parts of France and along the Rhine wooden shoes such as these shown here are very common. In those countries they are worn because they are strong and cheap and wear better than leather shoes. Note how well the artist has drawn the little girl's head and arms, and how very natural the cat looks. Notice the cat's tail, also its paws. The little girl is standing against a stone wall. Notice how carefully the artist has represented the different stones and the cracks between them. The plain, bare wall makes a very pleasing background for the little girl and helps to bring her into prominence. Observe that the artist has included nothing in his picture that is not needed. Nothing is given but the little girl with her pet, and the bare wall and floor. Everything else, which might distract our attention from her, is left out of the picture. Thus the picture has perfect unity. Everything that is needed to represent the little girl and her pet is included; everything else is just as surely excluded from the picture. Notice that the little girl is not placed in the exact center; she stands a little to one side. We also see more of the floor on one side of her than on the other. Placing her as she is makes the picture more artistic than it would be if she were in the exact center. It keeps the picture from having a stiff, fixed look which is not pleasing to the eye.

Questions for Study

What does this little girl hold in her arms?
What kind of a cat is it?
How does she hold it?

To what country does this little girl belong?
What has she on her head? What is under the lace cap? What are the knobs on either side of her face?
Why does her skirt look so large?
What kind of shoes does she wear? Describe them.
Where is this little girl standing?
Does the wall make a pleasing background for the little girl?
Describe the appearance of the cat.
Does the cat look natural? Does it look contented?
Do you think it wants to jump to the floor or remain in the little girl's arms?
Do you think the artist has painted the little girl well? Do you think her head and arms are well drawn? Why do you think so?
Has he given us a good idea of the way the wall looks?
Does the picture contain anything that is not connected with the little girl and her pet and that is not necessary to give them a suitable background?
If a picture contains just what is necessary and nothing else, what quality do we say it possesses?
Has this picture unity?
Is the little girl placed in the exact center of the picture?
What is the advantage of placing her thus?
Do you think this is a beautiful little girl? What kind of eyes has she?
What is the look in the little girl's face?
Do you think she is happy with her cat? Do you think she loves the cat and is proud to own it?
Do you think she is ever cruel to it?
Why do you think the little girl seems on the point of smiling?
What kind of a little girl do you think she is?
Do you think she would be a nice little girl to know and to play with?
Does she make a pleasing picture? Is this a picture which you would like to have hanging where you could see it often?
What thoughts and feelings does it give you?
Did you ever have a pet cat? Did you enjoy its companionship as this little girl seems to enjoy that of her cat?
Does the study of this picture make you more interested in the children of Holland?
Would you like to know more about them? Would you like to know about their pets?

The Artist

Paul Hoecker was born at Oberlangenau in the province of Silesia, in southeastern Prussia. Thus he is a German by birth, altho in later years he became well known because of his successful portrayal of Dutch types. The date of his birth was August 11, 1854. He studied at different art centers and in time became a professor in the Academy at Munich. He traveled and studied in Holland, and is fond of dealing with Dutch subjects. He delights in painting the tile-covered interiors of picturesque Dutch houses, kitchens with tiled fireplaces, kitchens in the homes of Dutch fishermen, sometimes showing delft plates and bubbling kettles. Often he chooses subjects because he likes their color. His pictures have a fusion of color that is pleasing to the eye. His style is large and simple, while his work shows that he possesses a fine decorative sense. His pictures make agreeable spots on the wall. They are pleasant things to have hanging around where one sees them often. His earliest well-known pictures were first exhibited in 1883. His "Girl with Cat" is dated 1887. Besides his Dutch pictures he has painted some sea pictures, a number of mystical pictures, and a number of meditative nuns. When the mystical style of painting came in vogue he joined the movement. He has much in common with the impressionistic painters in some of his pictures. He has enough independence to choose what he likes from the different schools and combine the different factors as he pleases to produce his own individual result.



GIRL WITH CAT

Paul Hoecker

STORIES WITH SEATWORK IN READING, LANGUAGE DRAWING AND HANDWORK

By Laura Rountree Smith

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AN APRIL STORY

One spring day when the rain was falling on the windows in town, all the woodland fairies heard its gentle "tap, tap, tap" on the little new green leaves overhead.

There arose then in the woodland a fairy song—

Hark! we hear a humming, humming;
Lady Spring is coming, coming.
Fairy Folk are not mistaken:
Time has come to waken, waken.
Every brook greets her with laughter,
Flowers awake, sweet perfumes waft her,
Bluebirds, robins, all a-wing,
Come again to welcome Spring!

Lady April heard the fairy song and came thru the woodland frowning, and pouting, and weeping one moment, smiling the next.

Her scarf had all the rainbow colors in it.

She listened by every tree and heard the fairies singing. She danced to and fro, waving her scarf, singing:

"If you are bold, so I am told,
You may find the pot of gold."

The Tree Fairies begged Lady April to tell them where they might find the pot of gold and they begged her to let them out of the trees, but she only danced upon her way, singing songs about the rainbow—

"He who reaches the rainbow-end
Will have a pot of gold to lend."

The Tree Fairies said:

"We will be happy without a doubt
If someone will only let us out."

Just then a Little Wee Elf came along.
The little bell on his little wee cap went "tinkle, tinkle, tinkle."

He carried a magic key in his pocket.

He was ready to let the fairies out.

It was time for the Tree Fairies to come out.

There was a difference in the air that day.

All the birds knew it.

All the flowers knew it.

All the Fairies knew it, and the Mad March Hare said,
"I must hurry, hurry, hurry."

Already the brook was laughing over the pebbles humming "Spring is on her way; Spring is coming, coming."

The Little Wee Elf was busy now, you may be sure.

He stopped by every maple tree, and pine tree, and elm tree, and by all the other trees in the forest.

His little key went "click, click, click" in the door of each tree, and—

"Out came a Tree Fairy
So light and so airy."

They danced and sang, and the sun shone a few minutes, tho Lady April was weeping.

The Little Wee Elf was so merry that he turned a somersault and shouted:

"Ha, ha; we cannot help but sing
In the merry days of spring."

They saw the Mad March Hare running away, away, away thru the woodland.

All the stormy trumpeters of March went with him.

Then the Fairies saw a beautiful rainbow, and one and all went to the rainbow-end in search of the pot of gold.

The Little Wee Elf was the first to find it.

He shared the gold with all the Fairies, and each Fairy used it as he pleased.

Some of them painted butterfly's wings.

Some of them dotted the lawn with yellow dandelions.

Some of them deepened the color of the oriole.

Some of them cast sunshine into very poor homes.

The Fairies were all busy distributing the gold.

All the earth was beautiful waiting for the coming of Spring.

A little girl came out of her house and cried, "See the yellow butterflies! See the yellow dandelions!"

A little boy came out of his house and said, "See the yellow bird! See how bright the sun is. It looks like gold."

The Little Wee Elf ran to and fro helping the children plant little trees, for Arbor Day was near at hand.

Tho they could not see him, they heard his merry laughter.

He peeped into the new bird houses.

He was so small he could even peep into the wren's house with its tiny opening.

He saw the bird houses were waiting for their feathered friends.

He peeped into one house and heard two children singing—

"On a rainy day we will keep sunny,
Tho we've not a cent of money."

"What, ho!" said the Little Wee Elf. "What are the children talking about?"

He crept into the kitchen, under the window, which was left a crack open.

He saw the sunny little girl hard at work scrubbing the kitchen floor, and the sunny little boy hard at work filling the wood boxes and bringing in water.

The Little Wee Elf said, "These children are so happy and busy at work, I will follow them at play."

He saw they were sunny and smiling all day.

He said, "I will tell the Little Hill Men that they have no money." Then he thought of the pot of gold. He still had plenty of gold in it.

He filled his pockets with gold pieces for good children until they went "clink, clink, clink" as he walked.

He met the Mad March Hare, who said he had half a notion to return, for the day was bright and the Tree Fairies scattered so much gold people called it sunshine.

The Little Wee Elf said:

"I could help you, without a doubt,
If I knew what you were mad about."

The Mad March Hare only whisked along without answering another word.

The Little Wee Elf went after the children as they returned home from school, and he dropped a shining gold piece in the pocket of the sunny little girl, and a shining gold piece in the pocket of the sunny little boy.

My! how surprised and happy they would be to find them!

The Little Wee Elf curled up in a hollow tree and fell asleep.

All the Tree Fairies crept back into their trees and fell asleep, and will you believe it?—Lady Spring came in the night when everyone was sleeping!

No one heard her soft, velvety footstep over the fresh

green grasses, but in the morning there was a Fairy World.

The trees were green.

The flowers were blooming.

The birds were singing.

Yellow butterflies flitted to and fro, and everything was singing a song to greet Lady Spring—

Spring again, spring again;

Spring in fields of clover.

Spring again, spring again;

Spring, the wide world over.

I wonder what the sunny little boy and girl did with the gold pieces.

I wonder if they ever knew that they came from the pot of gold at the end of the rainbow!

Seat Work Based on the Story

Take the story from dictation or copy from cards. Copy the fairy song. Draw and color spring flowers, bluebirds and robins. Make Lady April's rainbow scarf with colored crayons. Name all the rainbow colors. Model the pot of gold at the rainbow end.

Place a prism or glass of water in a sunny window; observe the rainbow colors. Name flowers that have some of the rainbow colors in them.

What songs did Lady April sing? What did she sing to the Tree Fairies? What did they reply?

Draw the Wee Elf and describe Spring's coming. How did the air feel? How did the flowers and birds know it? What did the brook say?

Model the March Hare.

Draw, cut and paste and model trees.

Cut slits in a pasteboard forest. Place a tree in each slit; write the name under the tree. Cut as many different kinds of trees as you can. (Dryads and wood nymphs were supposed to live in trees.)

How did the Wee Elf let the Tree Fairies out?

Cut trumpets used by the March trumpeters.

Who found the pot of gold? How did the fairies use it?

Cut and paste a border of butterflies, a border of dandelions, and weave an oriole's hang-nest.

Draw the homes of the little girl and boy. What were they doing?

Cut and paste the kitchen with everything in it. The stove, sink, table, cabinet, etc.

Copy the verse the children sang.

Make a booklet shaped like a March Hare; cut double. Inside, write the verse the children sang.

Make paper money; draw over a ten-cent piece, a five-cent piece, and penny.

How much money is there in an gold piece? Who gave the children money?

Draw the Wee Elf peeping out of the hollow tree.

Did anyone hear Spring coming?

How did the world look after her arrival?

Copy the Spring song.

Write a short story; tell what the sunny little boy and girl did with their money.

Make an April calendar in a square; draw at one side of it a girl with open umbrella.

Dramatize the story orally and in writing.

Play the Rainbow Game.

Rainbow Game

The children are in a circle. They choose the Rainbow Fairy to go inside the circle. They clap hands, march around the circle singing (tune: "Comin' Thru the Rye")—

If you ever chance to travel

Into Rainbow Land,

You must know the rainbow colors

As we understand.

If you name the colors promptly,

We are often told,

And to the rainbow-end you hurry,

Yours is the pot of gold!

The Fairy waves her hand to any child, who must name the rainbow colors, and skip with her round the

ring, or go out of the game. The game continues as long as any children are left in the outer circle.

AN EGG PINCUSHION FOR EASTER

This is easy to make and does not cost much—perhaps nothing—as you may find all you require in the ragbag.

First take some thin cardboard and cut two pieces in the shape of an egg, of any desired size. Cover one of these pieces with cotton wadding, cutting it the same size, and tacking it on. This done, take a piece of the material, silk if you have it, and put it smoothly over the wadding. This piece must be a bit larger, as it must overlap and be sewn together on the wrong side of the cardboard, leaving the form of the egg. If you wish to make the pincushion to hang up, sew a loop of baby ribbon on the back of the half egg. Now take your other piece of cardboard and a somewhat larger piece of pretty colored paper, to go nicely with the chosen material—and cover one side of the cardboard.

To do this, put the cardboard on the wrong side of the paper surface, and draw the shape of it with a pencil. Then cut the paper, leaving a margin of a quarter inch all around the edge, for turning over. Then slash the overlapping part, fairly close all around, as otherwise it would not lie flat. This done, paste the paper over the cardboard, and when this is dry, glue the two halves together and your pretty little pincushion is finished.

If you do not wish to make it for hanging, you can stick pins all around and it will be useful to carry in the handbag.

(We would add, that by thus using paper for one half, and pasting this on instead of sewing two silk halves together, the pincushion is brought within the capacity of a very young child. Editor.)—Kindergarten-Primary Magazine.

EASTER POEM

The little flowers came through the ground,

At Easter time. At Easter time.

They raised their heads and looked around,

At happy Easter time.

And every little bud did say,

"Dear children, bless this happy day,

For all that sleep shall wake some day,

At happy Easter time."

The crocus to the sky looked up

At Easter time. At Easter time.

The snow-white lily raised her cup,

At happy Easter time.

"We feel the smile of heaven," they say,

"Its glory shines on us today,

Oh, may it shine on us alway,

At happy Easter time."

—Selected.

RING, HAPPY BELLS

(A Concert Recitation)

Ring, happy bells of Easter time!

The world is glad to hear your chime.

Across wide fields of melting snow,

The winds of summer softly blow

And birds and streams repeat the chime

Of Easter time.

Ring, happy bells of Easter time!

The world takes up your chant sublime;

"The Lord is risen!" The night of fear

Has passed away, and heaven draws near;

We breathe the air of that blest clime

At Easter time.

Ring, happy bells of Easter time!

Our happy hearts give back your chime!

The Lord is risen! We die no more!

He opens wide the heavenly door;

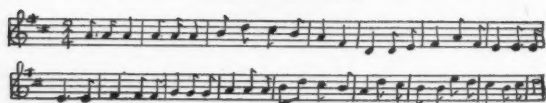
He meets us while to Him we climb,

At Easter time.

—Lucy Larcom.

DRILLS GAMES AND EXERCISES

SOLDIER BOY

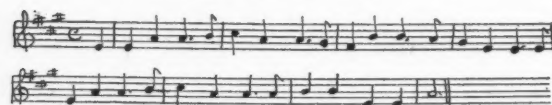


Soldier-boy, Soldier-boy, where are you going
Bearing so proudly the red, white and blue?
I'm going where country and duty are calling,
If you'll be a soldier-boy you may go too.

Paper soldier's caps and epaulets made by the children add much interest if worn during the march. The following characteristic activities may be imitated for short periods of time as the children march, one by one, in twos, or in fours:

- Soldier caps—hands placed on heads with finger tips meeting in a point overhead.
- Knapsacks—arms folded behind.
- Horns—hands held to the mouths as if grasping trumpets.
- Charging with guns—aiming with left arm extended, and right arm back for pulling the trigger.
- Waving flags.
- Drumming—snare and bass drums.
- Fifes—hands held at side of mouth as in reality.
- Running—double-quick march.
- Saluting leader or American flag—each one as he passes by.
- High stepping war horse—knees raised high in marching.

THE MUFFIN MAN



Oh, do you know the muffin man,
The muffin man, the muffin man;
Oh, do you know the muffin man
That lives in Drury Lane?

Oh, yes, I know the muffin man,
The muffin man, the muffin man.
Oh, yes, I know the muffin man
That lives in Drury Lane.

Four or five children are selected to take places in the four corners of the room, or whatever other spaces are allowed. As the first verse is sung, each walks or skips in time with the music to some child seated in the room, and, taking him by the hand, leads him to his space in the floor. The little groups of two then join both hands and dance around in a circle singing, "Two of us know the Muffin Man," etc.

After the first verse has been sung and the children chosen, the second verse, "Oh, yes, I know the Muffin Man," is sung while the two are marching from the seats to the space in the floor. The play continues, one child after another being chosen, until all have joined some group.

ERASER RELAY

Place an eraser on the front desk in each row. At a signal to start the first child in each row takes the eraser with both hands and passes it over his head to the child behind him. This continues till the last child receives it. The last child runs forward with it on right side of his row and places it on the rack at front of room; then returns to his seat by same path. Give each child a turn in the back seat.

THE FIRST OF MAY

(Goal Game.) Two adjacent rows play a game together. The first of May is moving time, and the seats are houses. One player is chosen to be "It" and he walks up and down the street between the two rows. The residents along the street change houses before and behind

him and he tries to get a house while it is vacated. The seats not occupied and one more must be marked and not used in the game, so that there is at all times one person without a house. If the people do not move often enough the one who is "It" may number the players and then when he calls two or three numbers they must change places.

FOLLOW THE LEADER

(Imitative.) Like "I Saw" and "The Wee Bologna Man," but the leader may do several things in succession; in fact, success depends on his giving an interesting variety of movements. In the simplest form of the play the players stand in place and take such exercises as can be done in place; in another form they march in single file behind the leader and imitate whatever he does. The practice in the simpler plays of this kind should prepare the players to do this well.

THE FLOWERS AND THE WIND

(Tag Game.) Divide players into two equal groups and the playing space into three equal parts. One side represents the flowers and the other side the wind. The flowers meet at their end and the leader, appointed by the teacher, chooses a flower they will represent. Then they play about the middle or neutral space until the players representing the wind guess the right flower; then all the flowers run to their goal and the wind tries to tag them. Flowers caught are put in a vase. Repeat until all the flowers have been caught.

BEAN BAG SIDEWISE

(Relay Race.) Place a bean bag on each desk of the row on one side of the room. If vacant places exist, move players to front or back so that all vacant seats are in one transverse row. When the signal is given each child in row having the bags passes his bag to player across the aisle, and this continues rapidly until the bags are held by the players in last row. This may be repeated, passing in alternate directions, and keeping score to show how many times each transverse row wins.

JACK BE QUICK

(Goal Game.) Like "Marching to Jerusalem" (First Half Year), but played in an open space. Mark as many places on the floor as there are players, less one, these marks being in four groups in distant parts of the room. If there is a piano, it can be used. When the music begins all the players must follow the odd player in a march about the center of the room; when the music stops, all rush for the marked places. The one left out is leader next time. Chairs can be used in place of floor marks if they are available. Teacher or odd player gives the signals when music is not to be had.

CHARIOT RACE

(Group Contest.) Four players with joined hands make a team. Teams race between convenient points. If the course is around a circle, the best runners should be placed so as to have the outside where distance is greatest. Teams may race two and two and then winners race.

LAST MAN

(Tag Game.) Players seated at desks. Rows playing must be full rows. The game is much like "Fox and Squirrel" (See First Grade, Second Half Year). One player is "It" and there is one runner, besides the full rows of seats. The runner may come to the front of any row and call "Last Man," and then each player in that row must move back one place, leaving the front seat for the runner, who is now safe. The last one in the rear of the row will be out of a place and thus becomes runner. When a runner is tagged, he is "It," and the one who caught him becomes runner and must get out of the way at once.

FLAG RACE

(Relay.) Players seated at desks. Rows need not be full, but there must be same number in each row. Choose a player to stand in front of each row to hold the flag.

(Continued on page 29)

RURAL SCHOOL FESTIVALS

Miss Jennie Haver, Helping Teacher, Hunterdon County, New Jersey

At the December, 1917, meeting of the Hunterdon County Rural School Council, which is composed of one representative from each township, it was decided to have as part of the year's program for country school betterment a series of Rural School Festivals. These festivals, or community days, were to be held at centrally located schools during the last of May and first of June. Features of the program for these days were to be an exhibit from each school, a demonstration of classroom work, a patriotic entertainment, an athletic contest, and a period for speakers on rural school betterment.

A circular letter outlining the general plan of the festivals was sent to each rural teacher. In April the helping teachers met with the township groups. At these meetings the teachers voted on the places where the festivals were to be held. In a few cases a weak township voted to combine with a stronger one. It was finally decided that thirteen festival centers would make it possible for every school and all the people of each community to take part.

Teachers' meetings were held in May to make the final arrangements. The programs for the festivals were carefully planned, and each teacher knew just what part her school was to take in the day's festivities. Members of school boards and parent-teacher associations frequently attended these meetings and helped with the plans.

The following program will give a general idea of the events of any one of the festivals:

- Grand March
- Morning Exercises
- Health Club Inspection
- Rapid Oral Drill in Arithmetic
- Four Minute Speeches
- Dramatization of a Story From the History of New Jersey
- Patriotic Play
- Patriotic Song
- Pantomime—America
- Spelling Match
- Lunch Period
- Community Singing
- Address by School Board Member
- Public Award of Better Language Club Pins
- Public Speaking by
 - County Superintendent
 - Member of State Department
 - State Club Leader
 - Helping Teacher
- May Pole Dance
- Game Period
- Athletic Contest
- Presentation of Ribbon Prizes.

The main purpose of these get-together days was to interest people in improving rural school conditions. The festivals were a decided success. The pupils formed acquaintances among the other boys and girls of their township. The honors in scholarship, exhibit work, and athletics were publicly awarded, and this feature itself did much to stimulate the self-respect and ambition of all the pupils in the township. The pupils were given an opportunity to develop leadership. An eighth grade boy was asked if last year's school festival helped him to do better work this year. This is what he said, "The

spring festival helped me to overcome my bashfulness in taking part in an entertainment in front of an audience. It helped my memory because I had to learn my part in the play. It stirred up my enthusiasm for athletics. It stirred up competition for leadership. That should make us do better work. It made me stronger because we had outdoor exercises."

A little youngster in a mountain school was asked whether or not the festival had helped her. She wriggled around for a while and then said, "My mamma came to the picnic. She likes our school better now!"

The festivals inspired some of the teachers to do things that they themselves never dreamed possible. A short time ago one of the helping teachers was planning some Christmas handwork problems with a young teacher. Suddenly the teacher said, "This work doesn't scare me a bit now. Since the school festival I have liked to teach it. You know I can't draw, and I have always been afraid to try any kind of handwork. Last spring I felt that I just must not let my pupils fail in their exhibit work. I made myself teach it. When I found that my children got results I liked to teach it."

The festival as an incentive caused the work in the schools to be much better organized and much better done. The work in every school subject received a new impetus. Each school had its first opportunity to measure its accomplishments with those of all the other schools in the township and take note of its strong and weak points.

In getting ready to play their part in the events of the day the pupils became more closely organized. School spirit was developed. Quite frequently the children of a school and their parents were taken in gayly decorated wagons or auto trucks to the festival. That in itself signalized a new era for many remote communities. Perhaps for the first time in their experience the social forces of country life, co-operation, good fellowship, community spirit, and loyalty were working toward a common center.

The civic and social reaction on the communities as a whole was most encouraging. The whole-souled co-operation of the parents, school boards, religious leaders, and members of the different neighborhoods did much to make the festivals a success. Parent-teacher associations were strengthened and new ones planned for the next year. More interest was shown in the care of the health of school children and the improvement of the physical surroundings of schools. The need of better school equipment was emphasized and in many cases promised for the coming year. Better salaries for teachers was a feature stressed by the county superintendent at each meeting. A general increase in all the salaries of the county was a result of the publicity given to this vital phase of school progress. One of the least progressive townships raised its school term of nine and a half months, with a salary of \$45 a month, to a term of ten months with a salary of \$65.

The patriotic nature of each festival's program did much to emphasize the need of a more intensive patriotism for the nation's work during the great war.

The school festivals have done so much to improve community spirit, loyalty, and co-operation in making better rural school conditions that they are to form a very important part of each year's school program.

In conclusion, mention should be made of one of the features of the thirteenth school festival. The day's program began with a parade consisting of a band of forty pieces and sixty-three automobile and auto truck loads of patrons and pupils who were enthusiastically celebrating the dawn of a new and better era for the rural schools of Hunterdon County.

PICTURE CUT OUTS

Miss Frances Clausen, Pennsylvania

PETER RABBIT

What child does not love Peter with all his naughty tricks, and especially this perky Peter, who really moves his arms and legs?

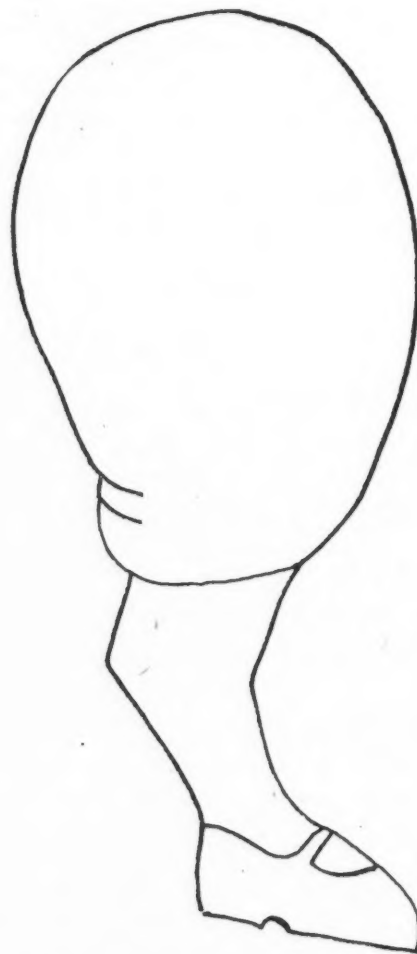
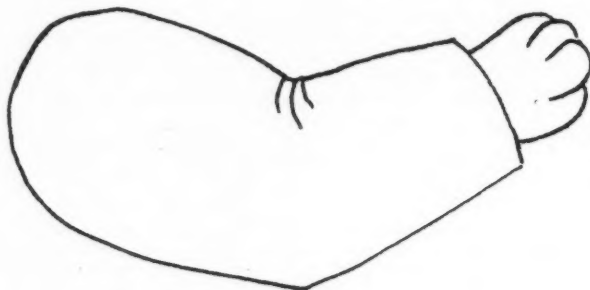
Of course he does not truly have arms and legs, but his paws should be colored brown and also his head.

He looks very nice in a bright blue coat with gold (yellow) buttons and light red trousers.

His shoes could be either black or red.

Some stories tell the exact coloring of his little coat and shoes, and if this is the case the story should be followed.

Be sure and make his eye red, and don't forget his whiskers.



PATTERNS FOR PARTS OF PICTURE CUT-OUT OF PETER RABBIT

(For completed figure see next page. If drawings or hektograph copies are made of patterns, let them be about one-third to one-half larger.)



COMPLETED FIGURE OF CUT-OUT OF PETER RABBIT
(For patterns and instructions see preceding page)

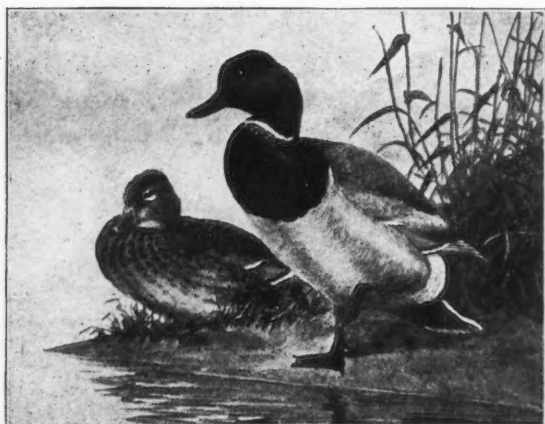
The Catholic School Journal

BIRD STUDY FOR APRIL

THE MALLARD

Edward Howe Forbush in Audubon Leaflet

The Mallard is a cosmopolitan species—the “wild duck” of the world—well known as the duck from which nearly all varieties of the domestic duck were derived. It is the common wild duck over so large a part of the earth's surface that it is of greater economic value than any other, and is exceeded by few, if any, in excellence for the table. The Mallard was formerly the most abundant wild fowl on this hemisphere. Hearne (1795) found it in vast multitudes in parts of the Hudson Bay country. Now it is no longer abundant in those regions. Before the settlement of the West, the prairie sloughs swarmed with Mallards, and in winter the waters of the South were often crowded with them. Audubon (1832) found them in Florida in such multitudes as to “darken the air.” He says that a single negro hunter, a slave of



Mallard

General Hernandez, supplied the latter's plantation in East Florida, killing from fifty to one hundred and twenty birds a day in the season. Mallards are now comparatively rare there. Professor W. W. Cooke records that as late as the winter of 1893-94 a gunner at Big Lake, Arkansas, sold 8,000 Mallards, and 120,000 were sent to market during the season from that place alone. During the settlement of the West hundreds of tons were killed for their feathers by negroes, Indians, half-breeds and whites, and the bodies of most of them were thrown away. Mallards are still plentiful in winter in the Southwest, tho decreasing.

Breeding Habits

The Mallard breeds normally in the northern half of the United States, west of Pennsylvania, in Alaska, and in all Canada west of Hudson Bay; also in Greenland. East of Hudson Bay, and thruout the northern Atlantic states, its place is taken largely by the Black Duck.

Its nest is usually placed on the ground near a marsh or in a tussock of grass, and more rarely among the bushes on some near-by hillside. It is composed mainly of coarse grasses and weeds, and often is lined with down from the mother's breast. The large, smooth eggs are dingy white, and vary from six to ten. The young when hatched soon take to the water, where they are watched over and defended by the female.

The Mallards remain in the North until the ponds and rivers freeze, when they begin their southward journey, and spend the winter mainly in the Gulf states, in northern Mexico, and along the Pacific Coast.

Like all fresh-water ducks, the Mallard is largely a vegetarian, but it prefers soft, succulent, vegetable matter when such is to be found, and probably cannot thrive without a considerable ration of animal food as well, of which all our wild ducks are fond. This bird becomes

of considerable economic value to the farmer at times, because of the nature of its food. It sometimes attacks sprouting or ripened grain, but, like most fresh-water fowl, it is undoubtedly of service in destroying such insects as locusts and army-worms, which sometimes become serious pests.

Food

Professor Aughey found in the stomachs of ten Mallards taken in Nebraska 244 locusts and 260 other insects, besides mollusks and other aquatic food. Examination of 126 stomachs of the Mallard made at the Biological Survey revealed 17 per cent animal-matter food and 83 per cent vegetable. The most important items of the animal food found were dragon-fly nymphs, fly-larvae, grasshoppers, aquatic beetles and hemipterans; bivalve and univalve mollusks, earthworms and crustaceans. The principal elements of the vegetable food are seeds of smartweeds, seeds and tubers of pondweed and of sedges. Other items of importance are the seeds of wild rice and other grasses, of burhead, hornwort, waterlily and widgeon grass. A great many vegetable substances of less importance are included in the Mallard's diet, of which the following are worthy of note: Wild celery, algae, roots of arrowhead; fruits, such as grapes, dogwood, sour gum and bayberries, and the seeds of such small aquatic plants as milkweed, horned pondweed and mermaid weed.

Service to Rice Planters

Mallards and other wild ducks are of much service to the rice planters of the South, for they feed largely on the crayfish that injure dikes and levees, and on the “volunteer” rice gleaned in the fields after the harvest, which, if left to grow, produces the red rice so deleterious to the crop.

The Mallard is of great value to the country as a means of food supply. Its flesh and eggs formed a considerable part of the food of Indians, half-breeds and settlers in the early days, thru a large part of the Middle West and in all the western Canadian provinces. Now this and other wildfowl are becoming so scarce along the west coast of Hudson bay, where there are no moose, caribou are few and the fishing is poor, that the few people living there, who have always depended largely on the birds they could pack away in the fall, find it difficult to get food enough to carry them thru the winter.

Causes of Decrease

The principal causes of the diminished numbers of water-fowl are market hunting, spring shooting and the destruction of the breeding grounds for farming. The great prairies of the West and Northwest, where the Mallard formerly bred in immense numbers, have been put under the plow. Marshes and sloughs have been drained and used as pastures. This agricultural occupation and improvement of the land, which has broken up the breeding grounds from Arkansas to Athabasca, has been accompanied by unlimited destruction of these ducks for food and other purposes. Thus hunting, particularly the spring shooting, has driven the birds out of the United States and away from settled lands to the far North, greatly reducing their breeding area and their opportunities for reproduction.

The Mallard is proverbially fond of grain of all sizes, and it is therefore easy to domesticate it and cause it to breed in captivity. Herbert K. Job, in Bulletin No. 3 of the National Association of Audubon Societies, has given detailed directions from a wide experience for doing this. “No expensive outfit is needed,” he assures the reader, “not even buildings.” The usual outfit is cheap wire fencing inclosing a small pond or a section of a brook with some adjacent land, preferably marshy, and an open shed or thatched shelter for winter. Food is simple and easy to provide. Water fowl, when properly handled, are hardy and seldom have epidemic diseases.

“Breeding wild ducks usually refers to Mallards,” Job explains, “as the majority raised, both in this country and abroad, are of this species, which thus stands in a

class by itself. Some strains have been bred into mere barnyard fowl, unable to fly. Plenty of stock remains, however, which has kept most of the wild traits; but constant care must be taken to introduce new blood into a stock by securing new wild drakes, or it will degenerate. Mallards, captured wild, like other wild ducks, are backward about breeding at first, tho less so than other species. The usual hand-reared stock is amply prolific. All that is needed is the usual small pond. They are not particular about having access to a marsh, but will lay almost anywhere, making nests under any slight shelter, such as brush piles, boxes, coops, wicker baskets, logs, grass and other growth. Some eggs may be dropped on the ground of the enclosure, or in the water, where they will be spoiled by chill. Mallards are not easily disturbed, and the eggs may be collected daily, leaving a couple of their own or artificial eggs."

Distribution

The Mallard species ranges and breeds thruout all North America, especially west of the Alleghanies, and retires in winter south of the line of frozen ponds and streams.

BIRD CLUBS

Every school should have a bird club. Already the movement to form such clubs has become nationwide. Many thousands of boys and girls are thus organized to learn what they can about wild birds and to protect them from harm.

No school is too small and none is too far removed from bird life. Even in the heart of a big city there are back yards and public parks where certain birds may be found. Pupils in villages and smaller cities can find many birds near their homes and can take frequent trips into the country. Rural school pupils have a great variety of bird life at their very door and are only waiting to be stimulated and directed to make observations.

Every biology class should be organized to give some attention to field work in bird study. Many of those in New York are already using the state slides, and students are using their scientific training to find out some of the relations of bird life to practical economic problems.

Let the teacher or other person who is directing the work of the club conduct some observation trips, but devote even more attention to encouraging individuals or very small groups of members to seek opportunities to look quietly for birds, suggesting types of places where they are most likely to be found.

Some Things a Bird Club Can Do

Have weekly reports from members, make and compare tables showing dates on which birds were first seen during the season, make and put up bird houses, maintain feeding and drinking stations, establish a co-operative library of books and leaflets about birds, discourage the destruction of birds, nests and eggs, make a collection of discarded nests, and thru their activity interest the entire community in the protection of bird life.—N. Y. State Dept. of Education Bulletin.

DRILLS, GAMES AND EXERCISES

(Continued from page 24)

and another to stand at the rear of each row. At the signal the rear player of each row rises, runs to the front, takes the flag from the one holding it, carries it to the one standing at the rear, and takes his seat. As soon as he is seated the next player goes and takes the flag back to the player in front. This continues till all have run. Be sure that no team has an unfair advantage because of the positions taken by the flag holders.

CHANGING SEATS

(Imitative). Players seated at desks. When teacher commands, "Change right," all move one place to right and the right hand row stands. In like manner the command may be "Change front," "Change back," or "Change left." At first it is best to follow each change

by the reverse, so as to allow those standing to get seats, but later they may be told that they must run to the vacant seats on the opposite side or end of the room. Leaders may be chosen to act in place of the teacher.—Bulletin Michigan State Department of Education.

BIRDS

Untaught by any human art,
These feathered singers of the field
And sylvan deeps sweet rapture yield
And in God's kingdom play a part
For noblest good and truest joy,
For love unspoiled by selfish aim
And music void of thirst for fame,
Itself the end of its employ.

I hold that birds a blessing are,
To every age a recompense,
But mostly when without offense
We view them as we view a star
At twilight, when the rushing throng
Grows still as 'neath a spell divine,
And, without warning word or sign,
Flows forth an ecstasy of song.
—Will Chamberlain.

WHY?

Said the boy to the bird,
"Now, do pray stop,
And tell me at once
Why you go with a hop.
Why do you not walk like the goose and the hen,
And not hop on two feet, like a robin and wren?"

Said the bird to the boy,
"That is easily told
In a very few words,
If I may make bold,
And tell you the secret why some birds can walk,
And, maybe, at some time, how some birds can talk.

Every bird that can wade in the water can walk,
Every bird that can scratch in the dirt can walk,
Every bird that has claws to catch prey can walk,
One foot at a time, like the hen and the hawk.

But most little birds who can sing a song
Are so small their legs are not very strong,
To wade with, or scratch with, or catch things; that's
why
They hop with both feet. Little boy, good-by."
—Eaton & Co.

THE OWL AND THE BOY

Once there was a little Boy—
Boo-hoo! boo-hoo! boo-hoo!
Who used to cry at eight o'clock,
Boo-hoo! boo-hoo! boo-hoo!
"I don't want to go, I will not go, I shan't go to bed,"
he'd cry;
"I want to sit up till 'leven o'clock, and there isn't sand
in my eye!"

Once there was a little Owl—
Too-whit! too-whit! too-hoo!
He lived in a tree, 'way out in the woods,
Too-whit! too-whit! too-hoo!
Said the sleepy little owl, when the dark came down,
and he nodded his weary head,
"If I were a boy, in a cosy house, I know I'd go right
to bed!"

For owls are very wise, you know,
And a long, long night makes a little lad grow.
—Little Folks.

The Catholic School Journal

PROGRAM FOR MOTHERS' DAY

Mrs. Marion Mitchell Walker

(Mothers' Day is the second Sunday in May. Friday, May 9, is an appropriate date for the celebration of Mothers' Day in school.)

1. A Toast to Our Mothers, by a boy.
Now, boys, just a moment, you've all had your say
While enjoying yourselves in so pleasant a way.
We've toasted our sweethearts, our friends and our wives;
We've toasted each other, wishing all merry lives;
Here's to one in a million, the dearest, the best,
Like the sun in the heavens, she outshines all the rest.
Don't frown when I tell you this toast beats all others,
But drink one more toast, boys, a toast to
"Our Mothers."

2. Song by School: "Long, Long Ago."

3. Recitation: "Dandelions," by two little girls, who blow heads off dandelions at end of recitation.

Dear, white-headed dandelions,
Hiding 'neath the trees,
Tell us, do our mothers want us,
Tell us, Dandy, please.
Children love you in the springtime,
With your heart of gold,
But you're Mother's dandelion
When you're gray and old.

4. Recitation:

The fire upon the hearth is low,
And there is stillness everywhere;
Like troubled spirits here and there
The firelight shadows fluttering go;
And as the shadows 'round me creep,
A childish treble breaks the gloom
And softly from a further room
Comes, "Now I lay me down to sleep."
And, somehow, with that little prayer,
And that sweet treble in my ears,
My thoughts go back to distant years,
And linger with a dear one there;
And as I hear the child's amen,
My mother's faith comes back to me—
Crouched at her side I seem to be,
And Mother holds my hands again.
O for an hour in that dear place!
O for the peace of that dear time!
O for that childish trust sublime!
O for a glimpse of Mother's face!
Yet, as the shadows 'round me creep,
I do not seem to be alone—
Sweet magic of that treble tone
And "Now I lay me down to sleep."

—Eugene Field.

5. Recitation.

"If you have a gray haired mother in the old home far away,
Sit down and write the letter you've put off from day to day.
Don't wait until her weary steps reach Heaven's pearly gate,
But show her that you think of her, before it is too late."

6. Poem to be recited by six children:

1. Who fed me from her gentle breast
And hushed me in her arms to rest
And on my cheek sweet kisses pressed?
My Mother.
2. When sleep forsook my open eye,
Who was it sang sweet lullaby
And rocked me, that I should not cry?
My Mother.
3. Who sat and watched my infant head
When sleeping on my cradle bed
And tears of sweet affection shed?
My Mother.
4. When pain and sickness made me cry
Who gazed on me with heavy eye

And wept, for fear that I should die?
My Mother.

5. Who dressed my doll in clothes so gay
And taught me pretty how to play
And minded all I had to say?
My Mother.

6. Who ran to help me when I fell
And would some pretty story tell
Or kiss the place to make it well?
My Mother. —Jane Taylor.

7. Quotation from James Whitcomb Riley:

"Afterwhile we have in view
The old home to journey to;
Where the mother is, and where
Her sweet welcome waits us there.
How we'll click the gate that locks
In the pinks and holly-hocks
And leap up the path once more,
Where she waits us at the door;
How we'll greet the dear old smile,
And the warm tears, afterwhile."

8. Recitation: "Sleepy Time."

Sing a song of sleepy time,
Just before a dream;
Pussy in a corner dozing
Dreams of sweetest cream.

Dollies in their cozy beds
Rocking to and fro;
Father in his easy chair
Thinks of long ago.

Sing a song of sleepy time,
Stars forget to beam,
When mother sings her slumber song
Just before a dream.

9. Recitation: "When I Grow Up," by four little boys.

1. When I grow up, I'm going to be
A pirate that sails on a wild, wild sea.
I'll have a fine crew and a wonderful ship,
And take Mother along on every trip.
2. I'm going to be a Merchant Man,
When I grow up, some day,
Then Mother may have all the candy she wants,
But she never will have to pay.

3. I'm going to be a Weather Man,
They always have their way;
And Mother never more shall see
A single rainy day.

4. And I shall be a Soldier Man,
With a gun, and a fife, and a drum;
Then I shall protect my Mother,
No matter what troubles come.

10. Poem: "Mothers' Day." (This poem is set to music in "Recreation Songs," published by Churchill-Grindell Co., Platteville, Wis.)

There's a sweetness in the very air,
For this is Mothers' Day;
A sort of holiness shines 'round
That makes us want to say
How much our mothers mean to us,
And how we love them, too;
So let us sing a song for them,
Our Mothers, kind and true.

Bring love for all her kindness,
Bring joy and sunshine, too;
Bring Helping hands, for Mother's hands
Have worked so hard for you.
And bring a prayer that God will help
To fill her days with song;
Make every day a "Mothers' Day,"
Bring love the whole year long.

A whole wide world of tenderness,
A heart that understands,
Dear eyes that overflow with love,
Two softly soothing hands;
And sunshine—sunshine all the time
From that sweet, cheery smile;
God bless our mothers, and keep us
Close to them all the while.

11. Quotations:

1. Night sendeth the hour of all apart,
It bringeth the babe to the mother's heart.
—Wilbur Nesbit.
2. Let France have good mothers, and she will have
good sons.—Napoleon.
3. I think it must be written somewhere that the virtues
of the mothers shall be visited on their children.
—Charles Dickens.
4. Lord, give the mothers of the world
More love to do their part.

Wake in their souls true motherhood,
Which aims at universal good.
—Ella Wheeler Wilcox.
5. I've wandered far o'er East and West,
'Neath many stranger skies,
But ne'er I've seen a fairer light
Than that in Mother's eyes.
—L. M. Montgomery.
6. Mother is indeed a sweet name, and her station is
indeed a holy one; for in her hands are placed
minds, to be molded almost at her will.
7. Money builds the house; Mother makes the home.
—George Zell.

12. Recitation: "That Old Arm Chair."

I love it, I love it; and who shall dare
To chide me for loving that old arm-chair?
'Tis bound by a thousand bands to my heart,
Not a tie will break, not a link will start,
Would you learn the spell?—a mother sat there,
And a sacred thing is that old arm chair.

In childhood's hour I lingered near
The hallowed seat with listening ear;
And gentle words that mother would give,
To fit me to die, and teach me to live.
She told me shame would never betide,
With truth for my creed, and God for my guide;
She taught me to lisp my earliest prayer,
As I knelt beside that old arm-chair.

'Tis past, 'tis past, but I gaze on it now,
With quivering breath and throbbing brow,
'Twas there she nursed me, 'twas there she died;
And memory flows with a lava tide.
Say it is folly, and deem me weak,
While the scalding tears run down my cheek;
But I love it, I love it, and cannot tear
My soul from a mother's old arm-chair.

13. "Mother's Flowers," by six girls.

M. The Mignonette is a French child's flower,
And as sweet as a flower can be,
It means "little darling," that's why it belongs
To all little mothers, you see.

O. O stands for the Orange Blossoms
That my mother wore years ago;
They are fragrant, with bright, golden centers,
And white as the new-fallen snow.

T. Have you seen the Trailing Arbutus?
It is modest and tiny, you'll say;
But it sweetens the whole world about it,
Like our mothers do every day.

H. How Mother loves her Hollyhocks.
They grow so straight and tall;

They smile and nod at her all day,
Out yonder by the wall.

E. O Evergreen branches, throughout the whole year,
From summertime shade until bright Christmas cheer,
You are with us unchanging, through all the glad
hours,
So you must be placed with our own mother's
flowers.

R. "Roses red, and roses pink,
Roses white as snow;
Tell me why you're always called
The sweetest flowers that grow?"
"Ask your mother, little one,
Or the turtle dove,
She will coo her secret out—
Love, Love, Love."

14. Recitation: "The Dilly Dallies."

The Dilly Dallies are a band
Of children, whom I know;
They never do things as they should,
They're careless, and so slow.
They dilly-dally all day long,
And linger by the way,
They live in Lazy Land—you know
It isn't far away.
My Mamma says you have to watch
The Dilly Dally band,
They try and try to coax you off
To live in Lazy Land.

15. Song by School: Tune, "How Can I Leave Thee."

Dear little Mother,
This is your day of days;
And we are gathered here
To sing your praise;
We bring you love and cheer,
Sunshine for all the year,
Kindness and helping hands
For you, Mother dear.

We bring sweet flowers,
Roses of every hue;
Lovely forget-me-nots,
Of heaven's blue;
Flowers for every day,
Scattered along your way
Makes life one happy song,
For you, Mother dear.

WE LOVE THE TREES

(Tune: There's Music in the Air)

We love the grand old trees,
With the oak, their royal king,
And the maple, forest queen,
We to her our homage bring.
And the elm with stately form,
Long withstanding wind and storm,
Pine, low whispering to the breeze,
O, we love the grand old trees!

We love the grand old trees,
The cedar bright above the snow,
The poplar straight and tall,
And the willow weeping low.
Butternut and walnut, too,
Hickory so staunch and true,
Basswood blooming for the bees,
O, we love the grand old trees.

We love the grand old trees,
The tulip branching broad and high,
The beech with shining robe,
And the birch so sweet and shy;
Aged chestnuts, fair to see,
Holly bright with Christmas glee,
Laurel crown for victories,
O, we love the grand old trees.

—Journal of Education.

The Catholic School Journal

THE QUEEN OF THE FLOWERS

Willis N. Bugbee

AN EXERCISE FOR MAY DAY

Characters: Two little girls in ordinary clothing; Merry May, dressed in white, with wreath of flowers on her head and flowers pinned on waist; others to represent various flowers, each carrying a bouquet of the flowers mentioned.

SCENE

(Enter little girls with flowers)

Girls—

Were we to choose a flower—
One sweeter than the rest—
The fairest bloom of springtime,
In dainty colors drest,

Pray, what would be our choosing
Of all the flowers that grow,
And is it gay or modest?
We'd really like to know.

(Enter Merry May)

May—

How now, my pretty maidens;
What troubles you today?
I bring sweet flowers and sunshine,
For I'm the Merry May.

I clothe with green the meadows
Where lambskins romp and play;
I deck the trees and bushes
With colors fresh and gay.

'Tis now no time for grieving,
Or vexing thoughts today;
Your hearts should both be joyous
With coming of the May.

Girls—

'Tis not that we are grieving—
We're trying to decide
Which blossom is the fairest
In all the country wide.

May—

Oh, ho! So that's the question.
We'll settle that right well.
I'll call the dainty flowers
That each her charm may tell.
(Soft music, during which flowers enter)

May—

Come, come, my pretty flowers;
I greet you all today.

Flowers—

We come with hearts of gladness.
What wilt thou have, dear May?

May—

These pretty little maidens
Are much perplexed, I ween,
As to which of you is fairest—
And which should be the queen.

Flowers—

Oh, which should be the queen!

May—

And so I've called you hither
That each one may relate
The charm that each possesses:
Then they'll decide your fate.

Flowers—

Oh, they'll decide our fate!

Lilies—

"We are lilies fair,
The flowers of virgin light;
Nature held us forth and said,
'Lo! my thought of white.'"

(Leigh Hunt)

Anemone—

"If you catch a breath of sunshine
And follow the odorous hint
Thru woods where the dead leaves rustle
And the golden mosses glint,
Along the spicy seacoast,
Over the desolate down,
You will find our dainty flowers
When you come to Plymouth town."

(Louise C. Moulton)

Violets—

"Sweet as the rose, and blue as the sky,
There do we little violets lie,
Hiding our heads where they scarce may be seen.
By the leaves you may know where the violet hath
been."

(Adapted from J. Moultrie)

Apple Blossoms—

"The apple trees with bloom are all aglow,
So't drifts of perfumed light;
A miracle of mingled fire and snow,
A laugh of spring's delight."

(Powers)

Dandelion—

"I am dandelion, and I spend
All my days in sweet content,
When I dress in yellow.
So, too, does the sun on high,
And the roving butterfly,
That most jolly fellow."

(Selected and arranged)

Arbutus—

"Today the south wind sweeps away
The types of autumn splendor,
And shows the sweet arbutus flowers,
Spring's children, pure and tender."

(Leighton)

All—

"The alder by the river
Shakes out her powdery curls;
The willow buds in silver
For little boys and girls.

The little birds fly over—
And oh, how sweet they sing!—
To tell the happy children
That once again it's spring.

And buttercups are coming,
And scarlet columbine,
And in the sunny meadows
The dandelions shine.

And just as many daisies
As their soft hands can hold,
The little ones may gather,
All fair in white and gold.

Here blows the warm, red clover,
There peeps the violet blue:
Oh, happy little children,
God made them all for you."

(Celia Thaxter)

May—

Now have you all decided
Which is the fairest flower?
And which should sit upon her throne
Within a royal bower?

Girls—

Yes, now we know the answer:
Each one a queen shall be.
For each of them's so charming
We'll crown them all, you see.

(Curtain)

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TRAINING OF WRITERS.
Rev. Edward F. Garesché, S.J.
Editor of The Queen's Work.

The Hopeful Outlook.



Rev. Edward F. Garesché

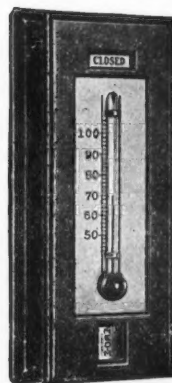
Supposing that the Catholic teacher has acquired such a personal and communicable enthusiasm for literature that he or she can stir up in the pupil a genuine love for good reading, and that to this first preparation is added persevering practice in the art of writing, then we shall have the firm and proper foundation for Catholic authorship. By intelligent and appreciative reading with its sister study of memorizing and its attendant exercise of the imagination, the memory is stored with beautiful models of expression, the imagination is enriched with lovely imagery and strong and apt comparisons, and the intelligence learns to clothe itself in fit and comely words which at once clarify and express the thoughts and feelings of the man. "Reading maketh a full man." The mind grows by what it feeds on. The healthful assimilation of sound and worthy literature nourishes all the faculties which go to the production of literature, and he who is well and rightly read in the best writings may dispense with every other method and training and still become an effective and a finished writer. On the other hand no other exercise or method whatsoever can take the place of much and proper reading of good books.

In the second place it will always remain true in the face of all rhetorics and grammars, of all patent methods of teaching composition and all systems, devices and contrivances whatsoever for teaching youngsters how to write, that the one way to authorship is much practice and that by often trying one learns to write well and fluently. This vastly simplifies the business of developing writers and sweeps away many fears and many excuses on the part of those teachers of English in whose minds, confused and bewildered by many systems and much technical twaddle, the task of bringing up Catholic authors from among the dubious material that sits on their benches seems more and more difficult and even appalling.

In fact if writers were to be cultivated by means of rhetorics and books of exercises the task would indeed move one to despair. But reduced to its simple practical terms it is not at all a formidable undertaking. To make writers out of the children who have a gift in that direction all that is needed is to make them read a great deal intelligently and appreciatively and to make them write a great deal with the hope of some day becoming authors. In this way authors have been made from the beginning, in this same fashion will they be made until the end despite all text books, pedagogues and formalists whatsoever.

There is however one more requisite for the forming of Catholic writers which might escape attention in any theoretical consideration of the task, yet which is of immense and critical importance in the practical task itself. This is, the cultivation on the part both of the teacher and the pupil of a hopeful attitude toward possible future authorship. To do much that is definitely effective towards cultivating Catholic writers we must be practically persuaded not only of the need of such writers but of the possibility of developing them out of the material at hand. Then we must communicate that hopeful outlook to our pupils. Unless we are practically persuaded that the thing can be done it is only with a half hearted vigor at best that we shall set about trying to do it. Unless our pupils are encouraged to think that they can succeed in some measure and win rewards of service either here or hereafter by the work of their pen they will not push forward into the actual field of writing for publication which is after all the aim of training for Catholic authorship.

It is not enough, for the purposes of actual authorship,
(Continued on Page 38)



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SCOUT IDEA PRAISED.

The Catholic church approves the Boy Scout movement because "the Scout oath makes the Jewish boy a better Hebrew, the Protestant boy a better Protestant and the Catholic boy a better Catholic," declared Msgr. John T. O'Connell, pastor of St. Francis de Sales Cathedral, at special services for Catholic scout troops. Bishop Schrembs also is a firm believer in the Boy Scout movement, Msgr. O'Connell said. Catholic troops attended in a body and officials of the Toledo Scout Council also were present.

SISTERS RIS KLIVES TO RESCUE CHILDREN.

A disastrous fire, entailing a loss of \$125,000, which for a time threatened to destroy the entire institution, occurred the other night at the Catholic Orphan Asylum, Buffalo. There were more than 425 children in the asylum when the fire broke out, and through the heroic efforts of the Sisters in charge of the institution and the firemen, all were rescued from the burning building. The devoted nuns repeatedly made their way through waves of heavy smoke to reach the little ones. Many children had to be carried from the corridors down the ice-covered fire escapes to safety.

TOWN GRATEFUL TO SISTERS

In recognition of the meritorious services rendered by the Sisters of Charity during the recent epidemic of influenza in Girardville, Pa., the Town Council last week adopted a resolution testifying "the gratitude of the municipality and the people thereof to these devout and noble women, who so fearlessly rendered their services in nursing the sick and dying patients."

Christian Brother's Golden Jubilee.

The Rev. Brother Elisian, F. S. C., who for thirty-six years taught at St. Joseph's Commercial College, Detroit, Mich., celebrated the fiftieth anniversary of his religious profession on the Feast of St. Joseph, March 19, at St. Vincent's Industrial School, Utica, New York.

After a busy day, during which he received myriads of letters, telegrams, etc., from friends far and near, the venerable jubilarian was the feted guest at the banquet held in the evening in his honor. The Rev. Brother Francis, director of St. Vincent's, was toastmaster on this occasion.

Although well on in the seventies, the venerable brother is still hale and hearty and actively engaged in caring for Middle New York's wayward and homeless little ones. Enthusiasm permeates his work there as it did when at St. Joseph's.

STUDENTS SAIL FOR ROME.

Carrying with them the good wishes of the Bishop and of their Alma Mater, the six young men students of Cathedral College, New York City, selected to continue their course abroad, sailed for Rome early in March. A large number of friends, former classmates, and representatives of the Faculty, were on the pier to bid them bon voyage.

NEW PROVINCIAL OF JESUITS.

Rev. Frank X. McMenamy, S. J., president of Creighton University, Omaha, Neb., is already in St. Louis to take up his duties as the new provincial of the Jesuit Order succeeding Rev. Alexander J. Burrowes, who has held the position since 1913, and who likewise succeeds Rev. Frank X. McMenamy.

CANADIAN SCHOOL FIRE EPISODE.

A fire totally destroyed the St. Thomas College at Chatham, N. B., on March 13. All the seventy-five students escaped in perfect safety due to excellent discipline and the cool presence of the instructors.

Father Passcho, instructor of mathematics, was delayed in the building and became confused by the overwhelming smoke. He managed to reach a window on the third floor and, finding no other exit, jumped from there to the ground. He was picked up unconscious and badly injured.

Father Edward O'Donnell, Bathurst, had his face badly burned and his eyebrows singed, when he bravely rushed down a flaming stairway, the only escape.

RED FLAG HOISTED OVER CATHOLIC SCHOOL BY BOLSHEVIKS.

The red flag of international terrorism was found flaunting high in the morning breeze in front of the Holy Trinity school at West Division and Cleaver streets, Chicago, when the people flocked out to early Mass one day recently. Wrapped in the folds of the flag, used as a weight to hold it to the top of the fifty-foot flag pole, was a piece of lead pipe fashioned into what police experts thought at first to be a bomb. The flag was burned from the pole by order of the church authorities and as its flaming shreds fell to the ground 1,000 people cheered and rushed for pieces as souvenirs.

Teachers' Salaries In Peace Times.

How will a return to peace affect teachers' salaries? Will they be as low as during the pre-war period, or will war salaries be maintained? The general belief seems to be that with the release of many teachers from the army and government work, there will be a great supply of teachers and that salaries will get back to the old schedules. The Albert Teachers' Agency, 25 E. Jackson Boulevard, Chicago, with a keen insight into problems confronting teachers and schools, has issued a new edition of its booklet, "Teaching as a Business," in which it takes issue with the low wage theory, and contends that war salaries for teachers will not only be maintained but that they will be higher than ever. The booklet, of general interest to school officials and teachers, will be sent free to anyone desiring it.

APPLY FOR MISSING ISSUE.

Subscribers not receiving any particular issue of The Journal in the course of the school year, should write at once for that copy. It will be forwarded without charge.

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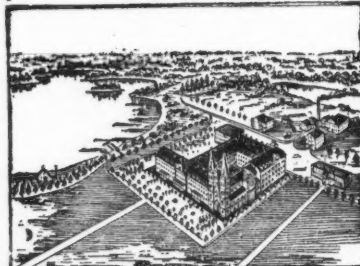
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PROF. F. J. WASHICHEK

Master the fine but difficult art of skillful questioning. This is one of the most effective means of attaining the chief aims of the teacher in the teaching phase of the recitation. Here that aim is pre-eminently to awaken and direct the pupil's thinking. While he may do this to some extent by explanation, definition, suggestion or lecturing, his most effective, intellectual weapon against mental inactivity and wandering is the question. It is the most efficient lever of the teacher's power affording the highest educative advantage. With it he arouses

the slumbering intellect and its latent energies, sustains lively interest and rapt attention, guides to new, hidden truths and pries them open to a clear view.

In asking systematic, relevant, pointed, philosophic questions about lesson truths the teacher not only presents the salient phases of the lesson clearly and logically but also focuses the pupil's attention upon the truths to be discovered, investigated and understood. Based upon what the child already knows this questioning should aid the pupil to take further steps in reaching newer, truths and conclusions.

Of course, if the pupil is unable to comprehend the subject through thoughtful questioning, the teacher should supplement his questions with explanations, suggestions and illustrations to clarify what is hazy and obscure to him. This phase of questioning, supplemented if necessary, by statements and explanations is called thought development since it causes the child to think logically about knowledge already his own. Care should be taken that the child has prepared his lesson and that the teacher asks, definite, pointed, logical questions lest the thought development be reduced to a mere guessing contest.

Closely akin to the question method of thought development, yet differing somewhat from it, is the Socratic method. As its name suggests, it derives its name from Sorates, the greatest of the ancient, Greek philosophers whose beautiful character and intellectuality have so greatly enriched the teaching profession. Taking for his motto the short but perfect advice, "Know thyself" he taught that true wisdom and philosophy consist of knowing the good and doing right. Going about the streets and market places of Athens he taught the Athenian youth right thinking and right living. By a series of innocent looking question he would entrap his unwary opponents into public discussions and show by their inconsistent answers the shallowness of their opinions much to the amusement of the crowds of youths who followed the barefooted philosopher. Although his methods of argument made him bitter enemies among his victims, it has been an enduring asset to the teachers stock of intellectual weapons and devices.

Holding that the philosophic question was the chief means of making the soul conscious of the truth that was within it, he organized the fine but difficult science and art of questioning. His aim was to train the mind to think, and discover hidden truths through one's own intellectual capacity, to reason, revise and verify former opinions rather than to store up knowledge, to draw out rather than to deposit thought.

Its merit is based upon the pedagogical theory that it is far better for the student to conclude through investigation rather than through sheer imposition. Avoiding the direct pouring in of truths the Socratic method brings out the pupil's own opinions, the truth or falsity of which the teacher notes without committing himself. It simply questions the pupil further to examine his former conclusions and to decide for himself whether they are absurd or valid, right or wrong. It accepts no conclusion as true until it has been weighed in the scales of logic and thought and not found wanting.

To reach so desirable a teaching end various kinds of questions may be helpful, chief of which are error-convincing and truth-revealing questions. Certainly the most

(Continued on Page 40)

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Reports of Parochial Schools.

"After the war there will be urgent need not only for trained leadership in all lines of industrial, commercial, social and civic life, but for a very high average of intelligence and preparation on the part of all the people. I would therefore urge that the people continue to give generous support to their schools of all grades, and that the schools adjust themselves as wisely as possible to the new conditions, to the end that no boy or girl shall have less opportunity for education because of the war, and that the nation may be strengthened as it can only be through the right education of all its people." That this admonition from President Wilson, in his letter of last July to Secretary Lane of the Department of the Interior, has met with hearty response from Catholic educational authorities in all parts of the country is manifest to all who keep informed of the progress of the times. The parochial schools are making a showing as creditable in its way as that of the institutions of higher grade.

The full text of this letter, together with that of the President's letter endorsing the Junior Red Cross and the Treasury Department's bulletin bespeaking the co-operation of the schools in the campaign for the sale of War Savings Stamps, is reproduced in connection with the fourteenth Annual Report of the Parish Schools of the Diocese of Pittsburgh. In his formal review of the work of the Pittsburgh parish schools for the year, Rev. Dr. R. L. Hayes, their superintendent, says there has been no phase of the local and national war activities that has not received their support. A capable and energetic organization of women assisted the parochial schools in their War Saving Stamps campaign, which brought in a total of \$382,450. Two parish schools in the city of Pittsburgh sold \$150,000 worth of Liberty Bonds. Dr. Hayes impresses upon boards of school visitors their responsibility in connection with the work of raising the standards of parish schools in their respective districts which do not conform to diocesan regulations and obey the school laws of the state. He sharply but pertinently observes that such schools—doubtless their number is insignificant—"should not be permitted to exist; their closing would be an act of public honesty and a distinct advantage to the parish school system." He also calls attention to the desirability of establishing a central high school for the diocese of Pittsburgh. He commends the progress of social service and settlement work in connection with the parochial schools of Pittsburgh. "The school," he says, "should be the center of the social life of the parish." Of course where its activities are confined to the hours of actual class work this condition does not obtain.

In the Eighth Report of the Superintendent of Parish Schools for the Diocese of Newark, Rev. John A. Dillon, L.L.D., the superintendent, calls attention to the neglect of home training at the present time to supply educational needs of the child which it cared for of yore, and the additional

responsibility which consequently devolves upon those entrusted with the conduct of the parochial schools. The total enrollment of pupils in the parochial schools of the Diocese of Newark is now 66,867, showing a gain of 897 since a year ago. In all the war activities the teachers and pupils have performed their part with loyal enthusiasm. The report contains this noteworthy statement of the religious function of the parish school:

"The child is taught from early years that this life is a warfare in which the battle is constantly raging between ourselves and those forces which would deprive us of our citizenship of heaven, and make us undesirable citizens of this republic. In order to win this battle one must suffer privations, persecutions, and, if needs be, death itself. Death, then, has no terrors for a loyal Catholic, and contempt of death makes the soldier and creates the citizen. It is with laudable satisfaction that we daily read of the feats of valor and heroism displayed by the products of such training. Day by day they learned to despise death, and day by day they are applying this learning that the world may be a fit place to live in."

The Catholic School Journal has received the Official Year Book and Seminary Report of the Diocese of Toledo for the year ending October 1, 1918. An attractive feature of this report is the full page illustrations of new churches and institutional edifices in the Diocese of Toledo.

The Fourth Annual Report of the Parish Schools of the Diocese of Cleveland, which has been submitted to Bishop Farrelly by Rev. W. H. Kane, superintendent, contains a discussion of "Some Classroom Problems" in which the suggestion is made that teachers of arithmetic are likely to find it advantageous to keep that study as much as possible in touch with life, for the purpose of enlisting the interest of sluggish pupils. "The teacher," said the Rev. superintendent, "will do well to create a practical situation for the introduction of new work. For example, the question of a class ribbon might be considered. The teacher announces that she has 16½ yards of ribbon and would like to allow each of the 44 members of the class three-eighths of a yard. Will there be enough ribbon? This must be decided before the ribbon is cut. Will not that class be interested in learning how to divide by a fraction? The measuring required for the papering of a playhouse, the percentage of gain in the class standing—these will bring efficiency through interest." As indicative of the stress laid upon the importance of number work it is worthy of note that the course of study in arithmetic pursued in the parish schools of the Cleveland diocese is set forth in a pamphlet of 88 pages recently issued from the press, with elaborate suggestions to teachers relating to the work assigned to each grade.

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TEACHERS' CONFERENCE HOUR

Topics of Interest and Importance

Only a Smattering. A girl, a high-school graduate, who was anxious to do some work which would really help her country, applied to a bureau organized to find employment for girls of her class. One of those in charge began to question her to find what she could do.

"Can you speak French?"

"Well, no. I studied French in school and when I graduated I could read fairly well. But I'm afraid I've forgotten every word of it."

"Do you understand typewriting?"

"I practised a little one summer, more for the fun of the thing than for anything else. But I really don't know anything about it."

And so it was with nearly every question asked. Almost always the girl admitted knowing something about the subject, but not enough to be of any real service. She had half learned a great many things, but not thoroughly learned anything. Even her handwriting was careless, almost illegible, and she was not equal to so simple a task as addressing circulars.

The American girl is quick, bright and adaptable, but without any question she lacks thoroughness. Thousands of girls spend years on study, receive high school or even college diplomas, and then when their services are needed, are forced to the humiliating confession that they cannot do anything well enough to be satisfactory. It is worth remembering that the ability to do one thing well counts more from a practical standpoint, than a smattering of a store of things.

Vitalization of Science. Dead teachers are numerous among those who instruct our children in the sciences in our secondary schools. Not only so, but they are buried—covered up with abstractions and formulas. In this picturesque way President Daniel Russell Hodgdon, of the College of Technology, of Newark, N. J., indicated to the Central Association of Science and Mathematics Teachers, at its recent Chicago meeting, the desirability of a little more life in their teaching of general science—a little more attempt to relate the subject to the familiar facts of life. Children who are taught abstractions, he says, find difficulty in applying their knowledge. The boy who knows all about inertia—in his text-book—would never think of it as responsible for his fall when he stubs his toe. The girl who thinks she understands molecules is stumped when she is asked whether she ever saw one. What we need, says President Hodgdon, is the vitalization of science "as she is taught."

"With the world in which we live full of vital, useful, and interesting things, it is a surprising and sad thing that many of the people, and especially teachers, go through this world and die without seeing the beautiful and interesting things we find about us. It takes very little effort on the part of any teacher to open the eyes of his pupils to the things which will function throughout the pupil's entire life. A surprising fact, and one which is lamentable, is that too many of us as teachers in scientific subjects go through the world with a pair of scientific spectacles which have been stained the color of abstract facts, in order to filter out the rays of the beautiful, interesting, and the vital science facts of the world that surrounds us.

As for observation, which is the fundamental process of science, we do not teach it, according to President Hodgdon. Ninety-nine per cent of our science teachers, he says, do not "teach pupils to see things." In his own classes, the author tells us, he has made a practice of answering the pupils' questions and discussing their observations. During the course of a year he answers about one thousand questions, some of which are repeated ten or a dozen times, showing that the same things interest many pupils.

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See page 427, February issue of this Journal.

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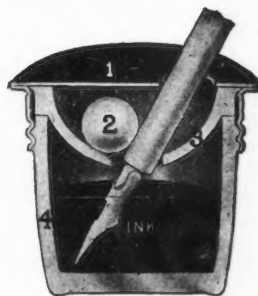
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TRAINING OF WRITERS.

(Continued from Page 33)

that one have the power of expression and the vigor and originality of mind to write well and interestingly. Experience leads one to infer that so far as natural gifts go there are a hundred of our Catholic boys and girls who might become effective writers for publication to every one who does actually achieve any sort of distinguished service with the pen. It is not too much to say that a great many of these ninety-nine who fall somewhere by the wayside do actually acquire enough imaginative power and trained expression to be ready for the small beginnings of actual authorship. They are interested in good reading. They begin to experience something of the delights of self-expression. Their writing has good in it, and not only their fond friends but others also who have no personal bias in their favor begin to feel that they could accomplish somewhat in the way of authorship. Why then do they never bring forth fruits worthy of their promise? Because they have never been properly encouraged and heartened to make the first difficult and embarrassing steps towards authorship.

They are blessed with some natural talent, this they know. They have a liking for writing, or at least a leaning towards authorship. They have had some juvenile successes and done a bit toward developing their powers of expression. But why should they presume to hope to become real authors? And what hope is there of their succeeding, even supposing that they should try? Once being given charge of a class in which there were boys of exceptional gifts as writers, we spoke to them, early in the year, of the possibilities of authorship. "There is great need nowadays of good writing and of good Catholic writing in particular. Some of you boys have unusual gifts in the way of English. Why not make up your minds to develop every bit of talent that is in you, and in time some of you may be able to blossom out as authors and to do effective work for the Church with your pens." The lads addressed were well grown and getting to an age when one might expect them to take such counsel to heart. But the look that came into their faces as they listened was more eloquent than volumes as to the state of their minds in regard to writing. It said as plainly as speech: "We become authors! We write anything worthy of being printed in a real book and read by a real public? Who ever heard of such a thing! Professor must be joking. Nobody ever said such a thing to us before!" The sad truth was, of course, that in the innumerable exercises in "English Composition," the countless classes in "English Precepts and Practices," the multiplied parsings and analyses and themes and compositions, these talented lads had never remotely dreamed that the most tedious of their classes, held in the sleepy hours of the afternoon, had any relation to the life outside the schoolroom. The link between school English and everyday authorship had never been practically shown to them. They were as remote from any notion of using the talents they were developing at school for authorship after school days were over as though they had been Esquimaux!

Some one may here object that the child who can develop into a writer is altogether exceptional, and that it is therefore useless and vain to be trying to encourage every class to authorship. The answer to this would seem to be that one can never tell just where the author lurks. If the sage critics of one Will Shakespeare in his poaching days had been called on to predict his career they would have been more likely to forecast the gallows than the gallery of fame. It is a usual remark with teachers that the pupils who win medals at school for English composition are not always the ones who shine in literary efforts afterwards. Many a future author has been an adept at dodging "tasks" in literature set him by his preceptor as he was eager in devouring literature in unspoiled and unanalyzed delight by the evening fire or under the greenwood tree, and commemorating his halting stanzas when he should have been doing "Exercises" and making "diagrams" and preparing to pass examinations.

One can never tell in what quarter the future author may develop. With some, their powers mature at an early age. With others they are the late result of seemingly incalculable influences. Some, like Pope, slip in numbers and the numbers come. Others, like Tennyson,

need much training and discipline of their powers to bring out the potency that is in them. The most unpromising youngster may some day make you a rich return for the casual suggestion and encouragement to authorship that you offer to the class in which he is more tolerated than cherished. On the other hand, such are all chances human, the especial object of your fond hopes and kind persuasions may altogether disappoint you. But the very uncertainty of when or where the seed of suggestion may sprout and grow makes it the more necessary to keep in mind this essential part of training Catholic writers. It is worth while to keep on encouraging whole classes, with prudence of course, and discretion, so as not to miss that one receptive and foredestined writer who may come along, very much incognito, in the course of weary years.

The sort of encouragement we speak of is not a mere general incitement to the study of literature nor even to writing in itself. What is needed by prospective authors is encouragement to write for publication and to print what they produce. To become a Catholic writer or any kind of a writer for that matter, it is first necessary to realize the possibility of writing something that will be worth reading by others, that others will want and like to read. Then must come the practical conviction that one may some day and not too remotely and with too much personal effort be able to publish one's writings and thus gain some profit and do some good. This flutter of hope, this flush of anticipation, warms the youthful soul with such pleasant fervor that it will encourage the literary neophyte to meditate the thankless muse. The beginnings of authorship are neither easy nor altogether agreeable. A hard road leads to Parnassus. The tenderness of shrinking talent is proverbial and although most poets are of tougher fibre than Keats, if the tale be true that he died of his critics, still many a one has died of letters because of the hurt of criticism or the wound of a worse neglect.

Encouragement then and a hopeful outlook, these are great essentials in the development of the Catholic writers. You yourself, dear teacher, must be immensely interested in the cultivation of the talent of your charges not only for their own refinement and culture but also for the sake of the service that they may render to the Church. You must cherish and then show to them a haunting hope, a fervent expectation that some one or ones from among your own pupils may some day write worthily and make you proud by becoming a Catholic author. You must not directly or by implication let any of them suspect that they personally are excluded from the bright circle of your hopefuls. That scatter-brain who plagues you now, may turn out an original and the provokingly slow, quiet fellow may only be a philosopher in embryo.

If you yourself once get that immense esteem of writing as a service to God and the neighbor, that anxiety that some writers may grow up under your hands as you do the work of God in the class room, that solicitude to prepare your pupils to take their part in Catholic letters, then the contagion of your interest and your influence will powerfully affect the youngsters under your care. They will feel that writing is something great and attainable—the two requisites for an ardent hope. They will have little secret day dreamings in which they see themselves putting into print the maturer consequences of those halting verses in which you now praise the promise of future music, those essays in which you now discern the hints of originality and power. With a mother's eye and a mother's heart you must now detect and foster the faint beginnings of talent and coax forth the first bashful efforts of self-expression. If you can only get the talented ones to hope strongly enough and aspire vehemently enough, then three-fourths of your task of training Catholic writers is accomplished. Those who have seen the vision and dreamed the dream will go far through deserts and over wastes on their pilgrimage towards Parnassus. It is your great task to make them see the vision and dream the dream!

An Opportune Time to Remit.

Subscribers to The Journal who are in arrears and have received a statement of account, are earnestly requested to make remittance during April and May, thereby greatly facilitating matters and causing no inconvenience during their busy month of June.

TRAINING OF THE BOY-VOICE.

Rev. F. J. Kelly, Musical Director.

Catholic University, Washington, D. C.

The Motu Proprio on Church Music of Pius X of happy memory, emphasizes two things: the restoration of the glorious chant of the Church and the institution of boy choirs. If we are to have the chant rendered in an angelic artistic manner, the boy-voice must give expression to it. The logical place for the organization of the institution known as the boy-choir is in our Catholic parochial schools. Here the boys can be taught the right use of their voices each day during the singing period, and the glorious chant of the Church can be made their daily study. Any singing teacher in our schools can master the principles necessary for the correct use of the boy voice. These principles once mastered, one's own musical initiative will dictate the best method to be pursued to make the work of the choir a success. For the benefit of those who are interested in this important subject, I submit here an outline of the method of organization and preliminary training necessary for the boy-choir.

As to the selection of voices, boys of eight to twelve years of age form the best material. Eight years is none too early, assuming that the boy can read music. After the age of twelve, the boy-voice begins to show signs of deterioration, so it is not advisable to start a boy at that age. The first step is to ascertain whether the boy has a correct ear, for this is a condition sine qua non for the success of the choir. Ask him to sing on the syllable "nu" or "nu" F first space, treble clef. If he sings this correctly, try him on the other tones of the F scale impressing upon him to sing softly. The "m" or "n" will give his tone proper resonance, and the "u" will prevent him from using his chest register. After trying several boys in this way, it is well to come back to each one for a second and third trial, because a boy who does not do so well the first time, may do better after repeated trials.

If the ear of the boy is faulty, so that he cannot give the tone F mentioned correctly, try him on other tones that are in close proximity to F first space, treble clef, and then lead him up the scale from the note which he is able to sing truly. It is a strange phenomenon that some scales seem to be more natural than others to certain boys' voices. Suppose a boy can sing F correctly and stops after singing three or four notes. In this case it is well to try him from different starting points as outlined above. If after repeated trials, he is unable to sing the upper notes of the scale, he should be given up, as his ear is hopelessly defective. Sometimes this defect can be overcome by having the boy keep silence and listen to the other boys. In this way his ear may be educated after some months, to true tones. In justice to the boy, he should be given repeated trials, and therefore it is not fair to condemn a boy as a monotone, until one has exhausted all efforts and resorted to every means possible to make him sing true.

This naturally brings us to the subject of registers of the boy voice. The subject of vocal registers has been elaborately treated by many authorities. Yet for all practical purposes, we recognize but two registers in the ordinary boy-voice, the chest and the head register, sometimes called the thick and the thin register. Now the break between these registers differs with different boys. In general we may say, that the break occurs at C third space, treble clef. In spite of the fact that there are some authorities who favor the use of the chest voice on the lower tones, I think the safer plan is to adopt the policy of never allowing boys to sing on their chest tones. The lower tones of the boy-voice may be weak when sung on the thin register, but with constant practice, they will be strengthened. To make use of the two registers requires incessant practice to overcome all evidences of the break between the two registers.

Now how are we to prevent the boys from using the thick register on the lower tones? The thick register is the one which they have been accustomed to use, and therefore we must trick them into singing on the thin register. They should not be told of the existence of two registers. Singing the syllable "nu" or "nu" start them on a tone, say F last line, treble clef, singing very softly, and continuing the descending scale, prolonging each tone on a long breath, which should be taken before emitting

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the tone. As one approaches to the tone where the thin register and the thick register meet, be very careful that none of the boys take their thick register. Insistence on soft singing, and the use of the vowel "u" are the greatest aids in holding the voice to the thin register. If one realizes that any boy has taken his tones on the thick register in the descending scale, stop the singing immediately, and begin again on the highest tone of the scale. As they sing the descending scale once more, insist on them singing the tone on which they failed before, still more softly. By constant repetition, each day new tones on the lower notes of the scale may be added, and in time greatly strengthened. All this requires plenty of time and patience, but one is amply rewarded in the end. Let this be the motto of every instructor of choir boys: Always sing softly and on the thin register, and until the tones are well placed on that register, always sing scales in descending motion.

The boy-voice quickly develops on the high tones. In a short time he realizes the ease with which he sings these tones on his head voice and he then neglects his lower tones. Now it is the lower tones that need development much more than the upper. For this reason it is well to keep them within the limits of C below treble staff and G above the same staff. These tones which are in general use, will become settled and strengthened by constant and correct method, until each boy has perfect command of this number of head tones. In time one can give attention to the other tones. There is an added reason for this suggestion, a reason which should appeal to every choir-master. The boy-voice deteriorates as he approaches the age of puberty, and this deterioration shows itself at first in the loss of the high tones, one by one. If the middle range of the boy voice is well developed, in spite of the loss of his high tones, he remains a useful member of the choir for a number of years longer than he would otherwise. As a boy-alto, he is sometimes able to sing all through the change of voice, provided that voice does not break completely at puberty.

In the training of the boy-voice, the rule of soft singing should always be adhered to, and for two reasons: First, that the boys may use none but their thin register from the very beginning, and secondly that they may not ruin their voices, but may retain the sweetness and purity of them until the age of puberty. In this way the boy will acquire perfect control of his voice and by constant and patient practice, the tones will grow in fullness and power. For a time, the voices will sound somewhat weak, but that is no fault so long as they are clear and sweet. After the voice has been well placed on the thin register, then the boys should be made to sing the other vowels, in connection in connection with "m" or "n", the vowels that we meet with in the Latin language, namely: "a" as in "father", "e" as in "they", "i" as "e" in "me", and "o" as in "no". As the music for boy-choirs is mostly liturgical, only the five vowel sounds of the Latin tongue need be practiced.

One more important matter remains to be discussed, for the successful training of the boy-voice. It is the subject of breathing. It is impossible to sing with a pure correct tone unless one breathes properly. Above all things boys should be taught to take long breaths, inhaling easily and beginning to sing at the instant the breath is completed. The breath should be exhaled very slowly, singing as long as possible before breathing again. Most boys take very short breaths and therefore are continually singing on the fag end of their breath. This is a fruitful source of flat singing, and is very tiring to the boy. Moreover the boys should be taught to take breath all at the same time when singing together and at the same place in the sentence. The time spent on exercises for breath control in each singing period is time well-spent, for improper breathing is the cause of many difficulties which will have to be overcome later on.

With these few principles well in hand, any singing teacher in our schools is ready to attack the boy-choir problem. The problem is such an easy one for us. Moreover, people want boy-choirs. Although some admire the operatic singing of the mixed choir, right down in their hearts, they realize the unfitness of it in our churches. There is no parish so small, but what, if it has a school attached, could not maintain a boy-choir. Churches that have changed from mixed choirs to boys would not go back to the other. Religiously speaking we have every

reason for attacking this problem. The voice of the boy, can by its simplicity of expression, lead the thoughts of the worshippers away from the world and thus fulfill the essential aim of religious music. Any one who has listened to a well-trained boy-choir, must be conscious of a sense of devotion stealing over him, a spiritual uplifting, to which the lack of self-consciousness and an affectedness which is generally so characteristic of boy's work largely contribute, an effect which it seems impossible for a mixed choir to produce. It is the boy-choir alone that fulfills all the conditions necessary for the proper rendition of the Church's own music, Gregorian Chant.

THE TEACHER'S MOST EFFECTIVE WEAPON.

(Continued from Page 35)

compelling way to cause one to change his opinion is to convince him of its error. This shattering of erroneous conclusion by sheer force of logic is the first and most important step toward truth but it is only one. It only clears the foundation for the later upbuilding of the mature, comprehensive thought and power awaiting development in the child mind. To educate we must also take the second and equally important step of awakening and developing the child's God-given, faculties and possibilities.

Beginning with the known and progressing only as fast as the pupil can understand Socratic questioning develops individual thinking and as only thinking educates, questioning is a far more effective method of teaching elementary pupils than any amount of mere lecturing. Lecturing is teaching only when it sinks into the more interested, mature, student minds of the high school and college where it has its legitimate place.

Questioning confines the pupil's mind to a smaller area of detailed facts to be recalled. It imposes the task of connecting the basic truths and salient features of the text book upon the teacher instead of the less able pupil. Hence good questioning demands of the teacher alertness, care and skill. It is much easier to state a truth directly than to ask another person to state it correctly for in the latter case one must not only anticipate the answer but also word his question so as to elicit a correct reply. The question method of teaching, particularly the Socratic method, is, therefore, the most difficult yet the most efficient method of teaching grade pupils and whoever has mastered it is, as a rule, a good teacher. To do this requires years of persistent, painstaking practice based upon the following helpful suggestions and principles:

Know your subject and follow a well-worked out plan of teaching it. Being a mental rapid-fire movement between teacher and learner skillful questioning requires clear, quick thinking prompted chiefly by a ready thorough knowledge of one's subject for a teacher can not ask intelligent questions about anything obscure and unknown to him. Knowing the subject, however, is only one phase of the teacher's daily preparation. He must also present and impart his knowledge of it to his pupils. This requires careful lesson plans and methods without which the teacher may talk glibly during the whole recitation period without making any effective economical, educational progress. Hence the teacher should anticipate the whole correct procedure of the recitation and have in mind a series of pivotal questions or turning points upon which hinges the effectiveness and economy of teaching.

Word your questions clearly and precisely. Even adults can not answer a question correctly, if they do not understand it, much less children. Certainly there is something radically wrong with the wording of a question which only bewilders the pupil causing him to say with an empty stare, "I don't know what you mean." True the question should not suggest the answer but it is also true that it should be couched in language intelligible to the child. Remember that you are interrogating children of limited vocabularies and comprehension and adapt your language to their understanding. Remember it is very easy to lead a child into deep water but very difficult to get him out of it. Consider the futility not to say absence of common sense and reason in asking of elementary Sunday school pupils the question: "What relation, connection, coincidence or correspondence was there between Paul's visit to Damascus and the remarkable impetus the Christian religion received, acquired and experienced soon

after this memorable visit?" Of course the pupil could not understand much less answer so comprehensive, so involved a question and yet how often is not such a blunder made not only by novices but even by experienced pedagogues!

Distribute your questions well among the members of the class. Passing questions in a fixed alphabetical or seating order gives diligent as well as lazy pupils a chance to study and answer only such questions as will fall to their turn. Even the shrewdest, most conscientious pupil can "rest on his laurels" until his turn comes to answer again. Furthermore, the fixed order allows only one pupil to be reciting whereas all should be reciting—one orally, the others mentally.

To avoid such undesirable results the questions should be put in a variable order so that no one knows his turn. This keeps all pupils under the impression that they may be called to recite at any moment and thus also aids in securing and holding class attention. Putting the question to the whole class before calling the name of the pupil who is to recite also helps toward the same, desirable end.

Resist the temptation to call on the bright, ready or weak pupils most frequently. Certainly justice demands that questions should not all go to the ready pupils because they can answer better nor yet to the slow ones because they need them. All should have ample time and chance. However, it is well for the teacher who suspects a pupil to be a lazy bluffer to be the first to be questioned. Leading him jovially but gently into entanglements which he might have escaped by thorough study will have a wholesome moral effect upon the whole class.

The habit of calling for volunteer recitations is a good method of getting a representation from the class in the development of a subject but a poor one in testing for preparation which all should have made.

Unless there is a very valid reason for doing otherwise ask a question only once and hold the pupil responsible for it. Give him only one trial at answering it. When he has answered it do not mechanically repeat his answer since this fosters slovenly, inarticulate replies.

Use general, concert answering sparingly and cautiously. It may be employed advantageously to some extent in drilling slow, timid classes but not in testing where the lazy, unprepared pupil may blanket his delinquency with a deceptive voluminous voice.

Avoid cloudy, indefinite, roundabout, too difficult, too easy, unnecessary, "Yes" or "No," alternative or "leading questions." Having already given the reasons for this avoidance in the discussion of oral testing it will be enough here to repeat that questions should be clear, pointed, direct and logical enabling the pupil to follow the thread of the teacher's thought smoothly, logically and easily. For the sake of evoking answers in the form of judgments requiring complete sentences expressing agreements or disagreements of two concepts it is best not to ask questions which may be answered by single words. Leading questions are permissible only when with apparent innocence they invite incorrect answers that by Socratic tactics may throw discredit upon the pupil's shallow scholarship.

While the question-and-answer method is not the sole method of teaching it is a most efficient one demanding the reciprocal activity of teacher and learner. Its proper use and advantages should therefore be understood by every teacher. Verily, the question may be the teacher's most efficient tool or his lamentable pitfall according as he has, or has not, mastered the fine but difficult art of skillful questioning.

TEACHING CATECHISM.

The one who teaches Catechism to young or old should be a teacher in the truest meaning of the word. If it is necessary for the teacher of mathematics or geography or language or any subject, to know something about the laws of mental development of the mind, nature of the subject material to be given as mental food, to the mind—how much more is it necessary to know what to teach and how to teach the lessons given in the Catechism to the child or adult.

Teaching words, without giving any special attention to their meaning is false teaching, and when Christian Doctrine is the subject, the false teaching may be a most serious offense.

HEALTH HINTS.

Safeguarding the Health of Our School Children.

By L. Emmett Holt, M. D.

(Continued From March Issue.)

Instruction in health should be the most vital part of every child's education, and it necessarily must be given early, while the child is at the receptive age. Not only that, but this instruction will spread from the child to his companions and into his home. He will begin at once to educate his parents, which is most important. One of the chief troubles of our foreign-born people has been in the selecting of the proper American foods, and it has been found difficult to reach them and teach them. In many cases where children are under-nourished the condition is not due to poverty, but to ignorance. Parents must be taught how to feed their boys and girls the foods that are suitable for their ages and necessities of growth, and the child must also be taught to eat these foods.

The initial measurement of weight and height gives a starting point, so that the progress of the child during the school period in growth may be noted and emphasized. A set of scales and a measuring rod should be in every school, and a notation of the child's progress in health should be kept as a part of his school record, going with him from grade to grade and from school to school.

The problem of combating malnutrition in children is a serious one now confronting the country. It is a menace to our future citizenship. The nation is beginning to suspect, if not to realize, that even more essential to its permanence than progress in science, politics or industry is the health of its people, especially of its children. **This national asset—health—is at present the most in danger of all our national resources.**

The Child Health Organization is taking up as one of its principal lines of activity measures by which present conditions may be combated. The aim is to bring together in special classes for health instruction in each school those children whose nutrition is most markedly deficient and give them individual attention. The co-operation of parents in this work is sought in every way. Observation of the children should be monthly, or even weekly, exactly as is the practice with the infants at the milk stations.

An important agency in overcoming malnutrition among school children is the supplying in the schools of one or more hot meals each day. This practice is now well recognized abroad as a means of improving the health of children. In New York City there are already over seventy schools where the school luncheon has been introduced. The Child Health Organization aims to develop this important work. In most of the schools only the noonday luncheon is furnished. This is a hot, well-balanced meal, such as a healthy child at school requires, and it is supplied at a price which barely covers the cost of the food. Service and equipment are provided by the municipality in some places, and in others by private philanthropy. One special argument for this luncheon in the construction period is the employment at the present time of so many women in industry. Mothers, so employed and away from home, cannot prepare the midday meal for the children. There is usually left for the child only the choice between the school luncheon and the pushcart.

The idea dominating the school luncheon in the past has been chiefly philanthropic—to supply the growing child with one good meal each day. Its value for this purpose cannot be overestimated. But quite as important is its educational value. Instead of offering a menu for the child to select from, as its fancy dictates, each meal served becomes an object lesson in nutrition values, and he learns to eat the proper kinds of food required for growth and nutrition.

POPE AND PEOPLE.

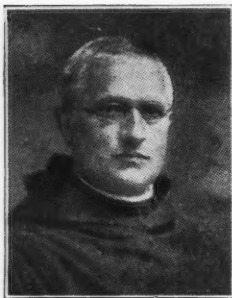
The Roman aristocracy gathered at the Vatican recently to present offerings to the Pope.

Replying to an address from Prince Mark Antony Colonna, His Holiness warned the well-to-do classes against the dangers of aloofness from the common people.

"Your plain duty," said the Pope, speaking with great earnestness, "is to go into the midst of the masses, to put ourselves in contact with the humblest, alleviating their sufferings and helping forward their education."

THE VIDI AQUAM.

Rev. Gregory Huegle, O. S. B., Conception Abbey, Conception, Mo.
(Twelfth Article of the Series)



Rev. Gregory Huegle, O. S. B.

The *Vidi Aquam* draws its motifs from the bubbling fountain. It's a "water composition," descriptive and original. The binary and ternary wavelets crowd each other, checked here and there by the ripple of strophic groups. Prolonged drill is necessary to insure an elastic and well-balanced interpretation; the graceful waves will elude boisterous singing. It's a vision. The composer beholds, what the prophet beheld long before, "water streaming forth from the temple, from the right side of the altar, and all those to

whom the water penetrates are saved." Behold the mystery of redemption plus the mystery of predestination.

It's Easter morning. The solemn hour for High Mass has come; the parochial family has gathered before God's altar. In flowing cope the priest proceeds to the altar, and of the water, solemnly blessed the day before, he throws in three swings against the center and the sides of the altar, intoning our antiphone. Then he proceeds to sprinkle that part of Christ's flock which has been entrusted to his pastoral care. How beautiful, if the entire congregation could voice their sentiments in one grand unison! All are redeemed and adopted children of God, cleansed in Christ's blood. All are thrilled to the depth of their soul with sentiments of rejoicing gratitude. How many more years shall they remain silent and dumb? Shall we live to hear the outburst of spontaneous Easter joy coming from a whole congregation?

In the Ages of Faith this spectacle could be witnessed: the age of modern enlightenment has run into the mire of ignorance and indifference. "It's too difficult!" they tell us. What an egregious example of boasted progress! The blame really falls on the three centuries back of us—centuries that tore us away from the living tradition of chant interpretation.

We admit it would be quite a task to drill a whole congregation in the antiphonal section of the *Vidi Aquam*. This anthem is some sort of a sphynx, a riddle, a much dreaded number. Descriptive of a vision, a certain moderation hovers over the entire antiphone. The psalm verse, however, and the Gloria Patri burst forth into triumphant strains, and lend themselves admirably to a vast number of voices.

Analysis. The composition contains four distinct melodic motifs: A. B. C. D. Motif A, consisting of three binary wavelets, occurs five times in all. Each time it presents a new melodic aspect, but retains the same rhythmic pulsations. The hearer very often is not aware of the feature that makes impression on him until he discovers that the secret lies in the rhythmic undercurrent. Repetitions of this sort are called purely rhythmical. Motif B, appears in simple (B. B.) and extended (B.¹ B.² B.³ B.) form; it appears towards the end of the phrases and forms melodic rhyme. Unity, balance, and symmetry are thus obtained. Motif C, contains the emotional bistropha i. e. two notes of the same pitch calling for a gentle vibrato or decrescendo. The idea is gaining ground that in the bistropha the first note is to be sung slightly lower than the second, whilst in the tristropha (three notes of the same pitch) the middle note is to be sung slightly lower. Motif D, contains the emphatic and ornamental quillisma, i. e. dotted note, which brings into due prominence words of special importance. Counting the rhythmic feet it will be discovered that motifs C and D form purely rhythmic repetitions. Our forefathers had an exquisite sense for melodic nuances and rhythmic problems. It's to us like a lost art, and reminds us of the sunken city; only good children (as the fairy tale goes) hear the underground peals of large bells when they stroll over the meadow by the woodland on the eve of the Lord's day. We have therefore to become good children and look deep into the fountain of melody and, God willing, we shall by and by hear the wonderful peals welling up from its depths. Naughty children that have nothing but sneers on their

lips and contempt in their heart hear, when they go out to the enchanted glen, nothing but the croaking of frogs and the chirping of locusts.

Vidi Aquam from the Vatican Kyrie - Rhythmic Edition



Baneful Influence of Movies on Children.

Moving pictures exercise a rather baneful influence upon most children—that is, the continual patronage of such films as are shown today at the playhouses.

Professor E. W. Burgess of the University of Chicago has compiled statistics gathered by 237 public school teachers as to the effects of the movies habit upon the pupils. He disclosed his findings to the Board of Censorship.

The investigation found that the films gave the children false and distorted ideas, unfitted many for future duties, gave many irresponsible and selfish views, others the impression that life is for excitement only; made some believers in luck and others dissatisfied; caused a large proportion to acquire contempt for authority, made others precocious in sex matters; induced some to think marriage ties should be disregarded; and had a bad effect generally upon the modesty and purity of many.

Outside of these indictments the films were all right.

In just a few cases the inquiry found that films broadened the child's outlook.

But Dr. F. C. Zapf, a nerve specialist, declared that no child should spend more than one and one-half hours a week at the movies, or see an exciting film.

These investigators may be going to extremes.

But adults generally will agree as to the unfitness of most of the film dramas for the eyes of children whose ideas are in the formative stage.

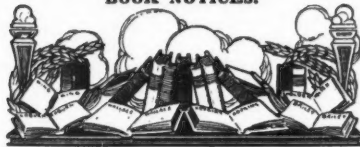
And children are to be seen in local theaters when most lascivious and exciting melodramas have been screened.

The relation of children to moving pictures is the greatest moral issue of the day, according to the Rev. F. G. Dineen, S. J., who is a member of the board of censors, appointed by the Chicago City Council.

"Our committee has hearings every Friday," Father Dineen said, "and our conclusion is that the moving picture presents the greatest moral problem of this city. Five hundred thousand children attend the pictures from two to three times a week.

"Questionnaires have been sent to the teachers and it is the unanimous opinion that attendance on the movies as now practiced has a deleterious effect on the mental and moral faculties of children. The data were turned over to Prof. Burgess of the University of Chicago, and embodied in his report."

BOOK NOTICES.



Junior Songs. By Hollis Dann, Mus. D., Professor of Music and Head of Department of Music at Cornell University. Cloth, 207 pages. Price, \$1.00. American Book Company, New York.

Here are seventy songs, with the music, and every one of the songs is either an old favorite or a recent composition with the elements of abiding popularity. It is undoubtedly an excellent selection. The arrangement is in five parts—for Unchanged Voices; for Unchanged Voices, with Optional Bass; for Soprano, Second Soprano, Alto and Bass; for Soprano, Alto and Bass, and Community Songs and Hymns. In his preface the compiler says the book is designed to furnish attractive and appropriate song material for use in all schools where changing voices introduce peculiar problems, a large amount of the material having been specially composed or arranged with optional parts for changed voices. Evidently skill and care have been brought to bear to good purpose in the preparation of the work, which will be welcomed by pupils as well as teachers, and is worthy of wide acceptance also among the music-loving portion of the general public.

Science of Plant Life. A High School Botany Treating of the Plant and Its Relation to the Environment. By Edgar Nelson Transeau, Professor of Botany, Ohio State University. In New-World Science Series, edited by John W. Ritchie. Cloth; illustrated; ix.+336 pages. Price, \$1.48. World Book Company, Yonkers-on-Hudson, New York.

Here is a work bringing the facts of botany home to the student and correlating them with his environment. The material selected for illustration of the principles set forth is found in familiar plants of the farm and garden. A practical turn is given to the study by inserting chapters directing attention to agriculture, horticulture and forestry. The author aims to supplement work in the field and laboratory. Teachers using this book in the spirit in which it is written will impart to their pupils more than a capacity to dazzle the uninitiate by glib use of technical terms. The book is an original work, commendable alike for plan and execution.

Beginners' French Reader. By Peter Scherer, Director of Modern Language Instruction in the Indianapolis Schools. Illustrated. Cloth, 192 pages. Price, 88 cents. World Book Company, Yonkers-on-Hudson, New York.

In order to study French with the aid of this little book it is not necessary to have reference works at hand. The Reader contains a table of the regular conjugations and a list of the irregular verbs, with a tabulation of their forms; also, a very full vocabu-

lary. The selections are praiseworthy from the standpoint of practicality as well as for their interestingness. Phrases which the young reader learns by their means are such as he can employ in every-day conversation. A noticeable feature of the selections is a collection of fourteen French songs, with the music.

Happy Tales for Story Time. By Eleanor L. Skinner, Teacher of English, North High School Columbus, Ohio, and Ada M. Skinner, St. Agatha School, City of New York. Cloth, 180 pages. Illustrated. Price, 64 cents. American Book Company, New York.

The thirty narratives in this collection are classified under the following heads: Animal Tales, Grandmother's Tales, Tales of Christmas, Folk Tales and Fables, Wonder Tales. The tales are by well-known authors and certain to enlist the earnest attention of juvenile hearers or readers.

The Sad Years. By Dora Sigerson (Mrs. Clement Shorter), with an Introduction by Katherine Tynan. Cloth, 106 pages, with portrait. Price, \$1.25 net. George H. Doran Company, New York.

"The Soul of Ireland in Wartime" is a fitting designation of these poems, all of which were written after the beginning of the European strife, and arranged for publication by the author shortly before her death in January, 1918. They represent the feelings of a gifted child of Erin under a stress that broke her heart and shortened her life. They possess the beauty of sincerity and simplicity and romantic devotion as well as the authentic touch of genius.

Elements of Business. By Parke Schoch, Principal of West Philadelphia High School for Girls, and Murray Gross, Head of Department of Commerce, in the same institution. Cloth, 216 pages. Price, 88 cents. American Book Company, New York.

The elementary principles underlying business relationships constitute a branch of information of which no one can afford to be ignorant, yet many are, though one of the loud demands of the age is that education shall impart efficiency. The knowledge of business methods essential to successful living should not be withheld from pupils of either sex, for under existing conditions women as well as men may need to use it at some time in their careers for the preservation of their economic independence. This compact text-book covers ground that should not be neglected in the schools.

The Modern Grammar. By Albert H. Miller, Author of "Lessons in Composition," etc., Instructor in English at River Forest Teachers' College. Cloth, 222 pages. Concordia Publishing House, St. Louis, Mo.

One of the convictions which the author of this work has reached from experience as a teacher is that there is value in review. The sentences which he uses in illustrating grammatical rules and presenting exercises refer to facts in physiology, geogra-



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C. Star Needlework Journal, one year for 25 cent stamps.

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PLAYS

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phy, history, arithmetic, civics and other studies in the curriculum. He believes in the use of diagrams, and introduces them at the outset. Striving for the utmost simplicity, he presents many minor grammatical propositions as addenda instead of including them in the body of the work. The lessons are so arranged that the study may be begun in the fourth grade, though the author suggests that it be deferred till pupils have reached the fifth grade.

Essays in Occultism, Spiritism and Demonology. By Dean W. R. Harris. Herder Book Company, St. Louis, Mo.

This volume, which bears the imprimatur of his grace, Archbishop Glennon, is a timely contribution to a subject often discussed with more heat than illumination. The author writes with manifest breadth, fairness and earnestness. He describes many weird phenomena, and concedes the existence of psychic forces not belonging to the world of living humanity, but scouts the theory that communications come from the souls of human beings who have passed into the beyond. His conclusion is that the planchette and ouija board as well as Spiritualistic seances are to be avoided—that the end aimed at by Spiritualists and Materialists is the destruction of Christianity, and that "at no time in the history of the human race have the spirits, or has Spiritism, contributed anything to the advancement of knowledge or the progress of civilization."

The Catholic Encyclopedia, Supplementary Volume. Containing Revisions of the Articles on Canon Law According to the Code of Canon Law of Pius X. Promulgated by Pope Benedict XV. By Andrew A. Macerlean, Member of the New York Bar. Cloth, 82 pages. The Encyclopedia Press, Inc., New York.

This is an extension of an international work of reference on the constitution, doctrine, discipline and history of the Catholic Church which everyone who owns the main body of the Encyclopedia will desire to possess in order to complete his set.

Laying Up Treasure in Heaven. By F. J. Remler, C.M. Paper covers, 32 pages. Price, 3 cents, net; 100 copies, \$2.00.

The object of the writer, as stated in the sub-title of this little tract, is to briefly outline the ways and means by which a Christian may gain supernatural merit in this life and the endless glory of heaven in the next.

War Mothers. By Edward F. Garresche, S.J. Boards, 58 pages. Benziger Brothers, New York.

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Your Druggists or by mail 60c per Bottle. For Book of the Eye free write Murine Eye Remedy Co., Chicago.

This dainty little volume, containing nine brief poems, with a versified dedication to the late Joyce Kilmer, will be prized by lovers of verse that is lofty and beautiful in sentiment as well as musical and regular in form.

Teaching How to Read: A Manual for Teachers. By Marion Paine Stevens, B. S., Teachers' College, Ethical Culture School, New York City. Cloth, 248 pages; price 60 cents. D. C. Heath & Co., Boston.

This is a volume intended to accompany the first three books in the Kendall series of school readers. It is rich in practical suggestions that will be appreciated by all who are interested in the art of instruction. The theory on which the methods recommended are founded is that while drill is proper and necessary in conveying instruction to young learners, its importance should not be exaggerated—in fact it should be reduced to the lowest possible terms, while emphasis is laid upon expedients to foster and cherish the learner's dawning intelligence. This is done by arousing interest—by supplying each child with the mental food which he needs in sufficient quantities and in a form susceptible of assimilation. Every opportunity should be grasped which will encourage the pupils to take the initiative in carrying out the lessons. How these principles may be most efficaciously applied is clearly set forth in Miss Stevens' manual.

The Kendall Readers. By Calvin N. Kendall, LL.D., Commissioner of Education, New Jersey, and Caroline I. Townsend, Ph. B., Department of Education, State Normal School, San Diego, California.—I, Primer; cloth, 118 pages, price 40 cents; II, First Reader; cloth, 137 pages, price 44 cents; III, Second Reader; cloth, 211 pages, price 48 cents; IV, Third Reader by Calvin N. Kendall, LL.D., and Marion Paine Stevens, B. S., Ethical Culture School, New York City; cloth, 292 pages, price 56 cents; D. C. Heath & Co., Boston.

This series of readers, attractively printed and illustrated, is carefully planned in accordance with the principles expounded in the manual, "Teaching How to Read," issued by the same publishers. In the first three books of the series are continuous stories about children. In the Third Reader, as will be the case in the books of the series yet to appear, continuity is obtained by the grouping of selected material from various sources. Fables from Aesop are followed by a group of short, easy selections for use after the long vacation, and these by "Stories for Children." Then comes reading suitable for anniversaries—Thanksgiving, Christmas, Lincoln's and Washington's birthdays, Memorial Day and Flag Day; then fairy stories, "True Stories of the Past" and poems suitable to be learned by heart. The Kendall Readers will be found worthy of inspection by school authorities considering the introduction of new reading books.

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During the Visiting Hour.

A visitor at a school the other day asked one of the lower grade classes this question:

"What is the axis of the earth?"

"An imaginary line passing from one pole to the other, on which the earth revolves," proudly answered a pupil.

"Yes," said the examiner, well pleased, "and could you hang a bonnet on it?"

"Yes, sir."

"Indeed! And what kind of a bonnet?"

"An imaginary bonnet, sir."

The visitor asked no more questions that day.

Meeting Specifications.

John, whose father was a baker, was in the habit of bringing his teacher a fresh pretzel each day.

"I wish you would tell your father not to make them quite so salty," she once said, laughingly.

Thereafter, the shiny, brown delicacy—always minus the salt—was found frequently on her desk. "It is very kind of your father to make one on purpose for me," she told him.

"Oh," was the startling reply. "He don't make them this way. I lick the salt off."

Grammar by Rule.

The master who gives his pupils "simple rules" for determining questions which confront them, and particularly grammatical questions, is apt to find that such rules frequently disastrously fail to fit all cases.

Once an examiner was questioning the pupils of a country school. He wrote on the blackboard the sentence: "The fly has wings," and asked a class what part of speech each word was.

They parsed the "the" without any trouble.

"What part of speech is 'fly'?"

"Adverb," shouted all the class in unison.

"What! Fly an adverb?"

"Yes, sir!" shouted the boys with great positiveness.

"What makes you think it is an adverb?"

"'Cause the master told us last week that all words that end up in 'ly' are adverbs."

Correct Answer But a Wrong One.

In a hygiene lesson, the teacher was trying to illustrate the spoiling of food by reference to the mould on canned fruit. "Now, class," she began, "what is there that your mother puts down cellar in the summer, and in the winter she brings up to use?" "Storm doors," said Harold, hopefully.

He Knew Better.

Teacher was warming to her subject and, laying down her book, said:

"Now, you all understand that the trunk is the middle part of the body, don't you?"

"Yes, ma'am," chorused the class with one exception.

"You understand it, too?" asked the teacher of the boy who had not answered.

"No, ma'am, because it isn't so."

"Why, my boy, what do you mean?"

"Well, replied the boy, "you ought to go to the circus and see the elephant."

Demonstrating the Truth.

One day a teacher was having a first-grade class in physiology. She asked them if they knew that there was a burning fire in the body all the time. One little girl spoke up and said:

"Yes'm; when it is a cold day I can see the smoke."

As She is Spoken.

The teacher was giving dictation for a writing lesson. She began "Once upon a time—"

"Please, teacher, what is a punny?" asked a little girl.

"What do you mean, Lizzie?" asked the teacher. "I do not understand you."

"You said: 'Once a punny time.'"

The teacher explained by improving her enunciation.

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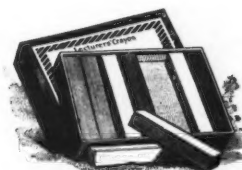
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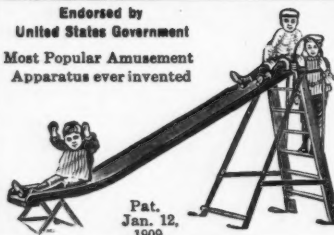
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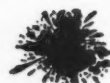
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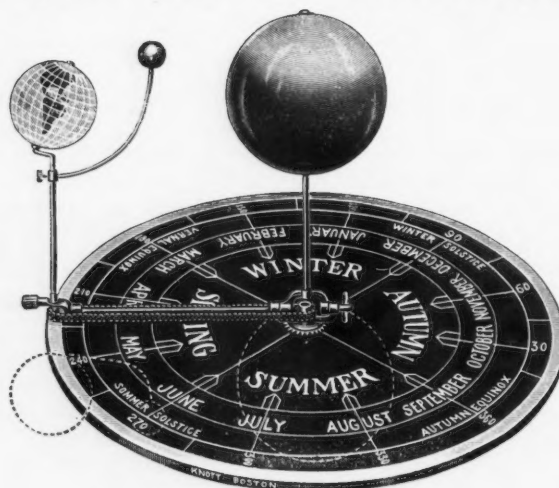
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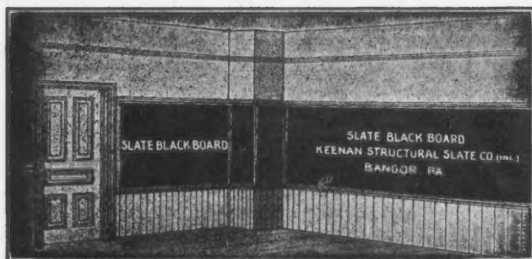
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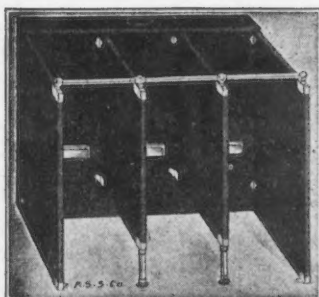
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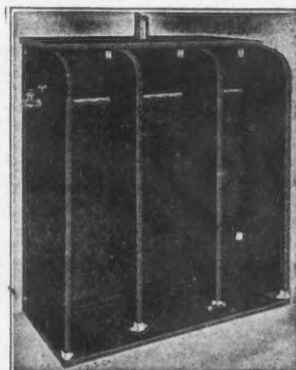
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